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NUMBER 5

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(See page 42)

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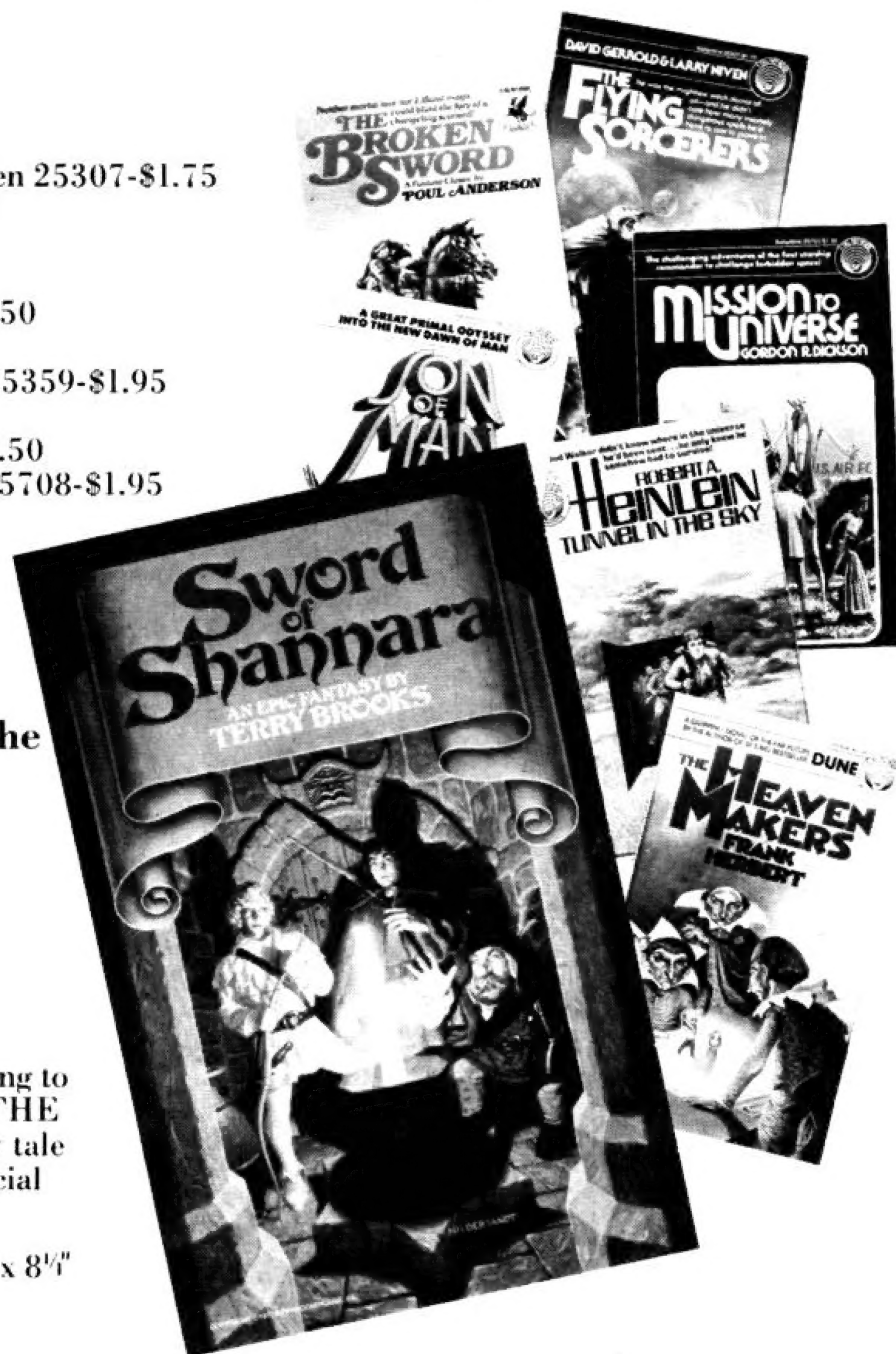
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STARLOG

NUMBER 5

THE MAGAZINE OF THE FUTURE

MAY 1977

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About the Cover: Young spacescape artist Don Dixon was asked to create a special painting for this cover of STARLOG, and in his unique fashion he also created an imaginative, but feasible, event in space. For the artist's own explanation of what is going on near Saturn see the box on page 34, and for a thoroughly enjoyable voyage through Don Dixon's universe, see the interview and color gallery of his paintings starting on page 32. This special feature is sure to please the many readers who responded to Don's rendering of the surface of Pluto in STARLOG No. 3, Visions.

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FROM THE BRIDGE

I have always thought that the most horrible tragedy in life is a human being enslaved to a job that does nothing more than put food on the table. There's so much more to us than just stomachs.

Some people refuse to do work they don't enjoy. Their career is also their greatest joy. Some people say these are the lucky ones, but they aren't. They're the demanding ones!

The science fiction field seems to breed more than its share of professionals who love what they do. Isaac Asimov, before he was one of the greats of the field: "I was only a kid reading science fiction and experiencing in it an extreme of joy beyond description." Barry N. Maltzberg, when the popular SF writer was only fourteen years old: "I can still remember the joy with which I read (Poul Anderson's) 'Sam Hall' . . . not sure that anyone with my shaky grasp of ninth grade science would be permitted to be a science fiction reader, much less writer."

Many of the people who work on our magazine (including myself) grew up clipping Chesley Bonestell paintings out of LIFE magazine, collecting Flash Gordon comics, drawing our own amateur visions of life on the Moon, other planets, and cities of the future. With those romantic images soaring through our minds, how could we think of settling for a routine career?

In this issue we examine the life and early work of another "demanding one," spacescape artist Don Dixon. In a personal interview and gallery of paintings (beginning on page 32) you will discover how this young man is turning something he enjoys into something he can put in the bank . . . and in the process giving us all some startling views of the cosmos.

Also, in this issue, researcher/writer Dave Hutchison gives us a delightful tour through the history and techniques of 3-D visuals. It's a subject that he has always been fascinated with (that's obvious from his knowledge and understanding), but for the first time he is being *paid* to discuss it (article starts on page 16).

Our staff columnist, writer David Gerrold, exemplifies the science fiction success story as much as anyone. When, at the tender age of 23, he had his first television script turned into a *Star Trek* episode (is there anyone who doesn't know it was "The Trouble With Tribbles"?), he was merely turning his most enjoyable hobby into a solid career.

This issue is dedicated to these people . . . and to all of our readers who are equally demanding of their lives. Whether you have already done it or will demand it of yourself in the future, there is no greater success in life than turning your pleasure into your profession.

Kerry O'Quinn/Editor-in-Chief

READ IT SLOWLY.

You'll want to. It's that good . . . it's The Hugo Winners: 23 speculative fiction stories that have won the science fiction equivalent of the Oscar—Arthur C. Clarke's superb story, "The Star," Jack Vance's classic, "The Dragon Masters," and Poul Anderson's award-winner, "No Truce With Kings," plus 20 more.

This fabulous 864-page anthology of speculative fiction sells for \$15.45 in the original publisher's edition. It's yours, if you wish, as one of 4 books for just 10¢ (plus shipping and handling) when you join The Science Fiction Book Club.

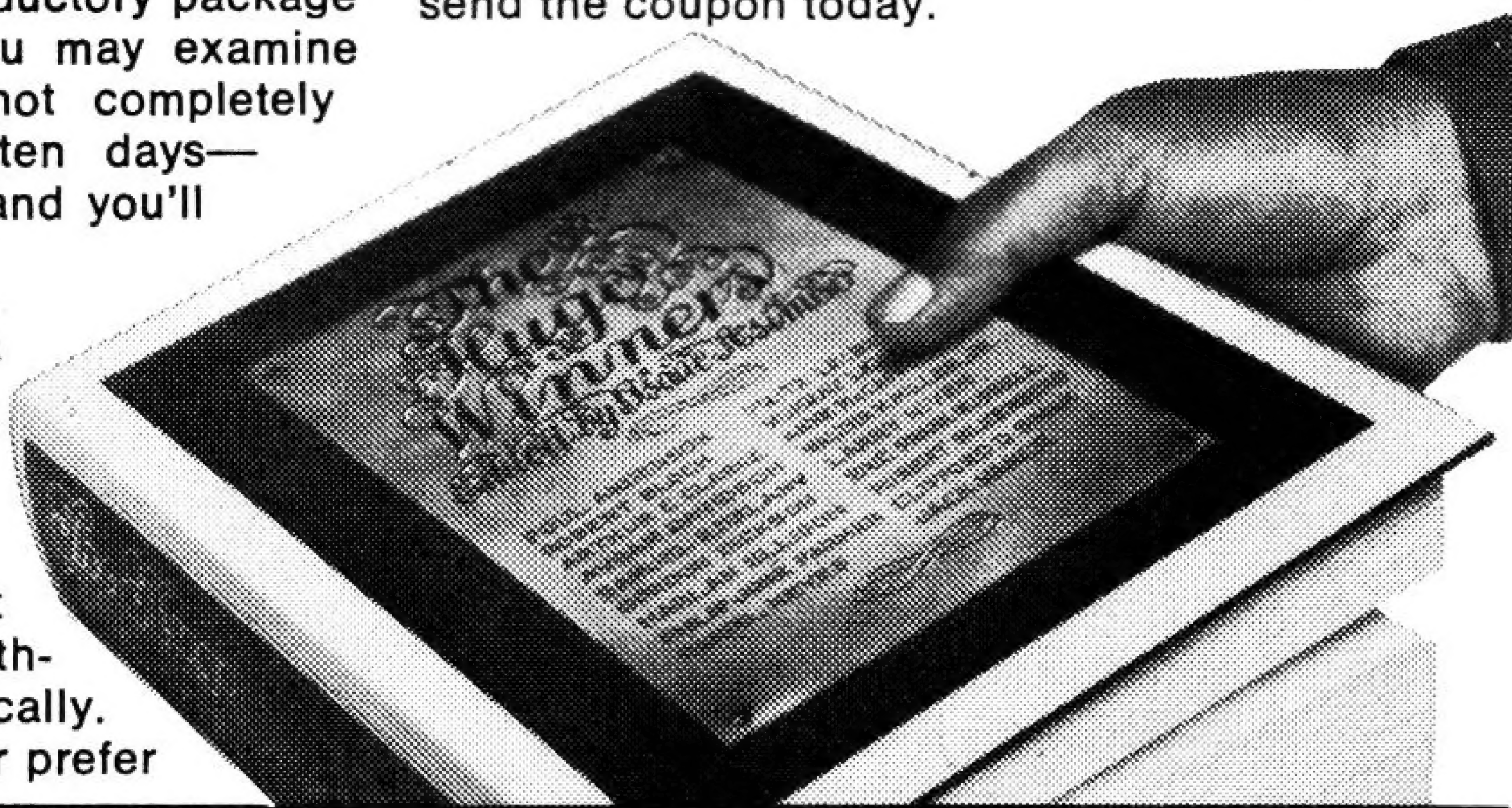
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an Alternate, or no book at all, just fill out the convenient form always provided, and return it to us by the date specified. We try to allow you at least ten days for making your decision. If you do not receive the form in time to respond within 10 days, and receive an unwanted selection, you may return it at our expense.

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COMMUNICATIONS

SF IN SCHOOL

... Our Science Fiction Course is a survey of the development of science fiction as a literary form and a discussion of the range of science fiction themes, from gadget story to social criticism. We also discuss current science fiction films and TV shows such as *Star Trek* and *Space:1999*. When I discovered your magazine, I realized that it would be a great time-saver in keeping up with the world of science fiction. Our English Department has purchased a subscription to STARLOG so that I, and the other teachers who will be teaching science fiction, may use it as a teaching resource.

Dorothy Schildkret

Rancocas Valley Regional High School
Mount Holly, New Jersey

We are highly complimented to be included in an educational program and want to congratulate you and your school for having the creative notion of establishing such a unique course. By the time people reach Junior and Senior levels, they are definitely ready for something more expansive than basic math and grammar. We would like to encourage other students to bring this to the attention of their high school teachers and administrators.

LISTEN FOR STARLOG

... I like your magazine because of its variety of articles and the enthusiasm and professionalism with which they are written. I plan to spread the word about your magazine to all my friends who like *Star Trek* and science fiction. On my C.B. I can reach a lot of people. Incidentally, my handle is Galileo; our base, therefore, is the shuttlecraft base and our mobile unit is shuttlecraft mobile.

Vickie Harvey (Galileo)

La Mesa, California

Looks like the new science fiction underground network may be converting from the U.S. Mail to C.B. communications. Ten-four!

MORE THAN MEETS THE EYE

... I would enjoy seeing more technical material in STARLOG. There is more to a science fiction show than just a ship, a crew, and exciting adventures. There is some factual material behind all science fiction shows. I enjoyed articles like "Lasers for Defense" and "NASA Unveils the Enterprise" (Log Entries—STARLOG No. 3). These articles concern the future, and I have a special interest in future technology. I think stories about conventions and about the stars of the shows are fine, but I'd rather see more on what these shows are all about.

Brian Egger

Roseland, N.J.

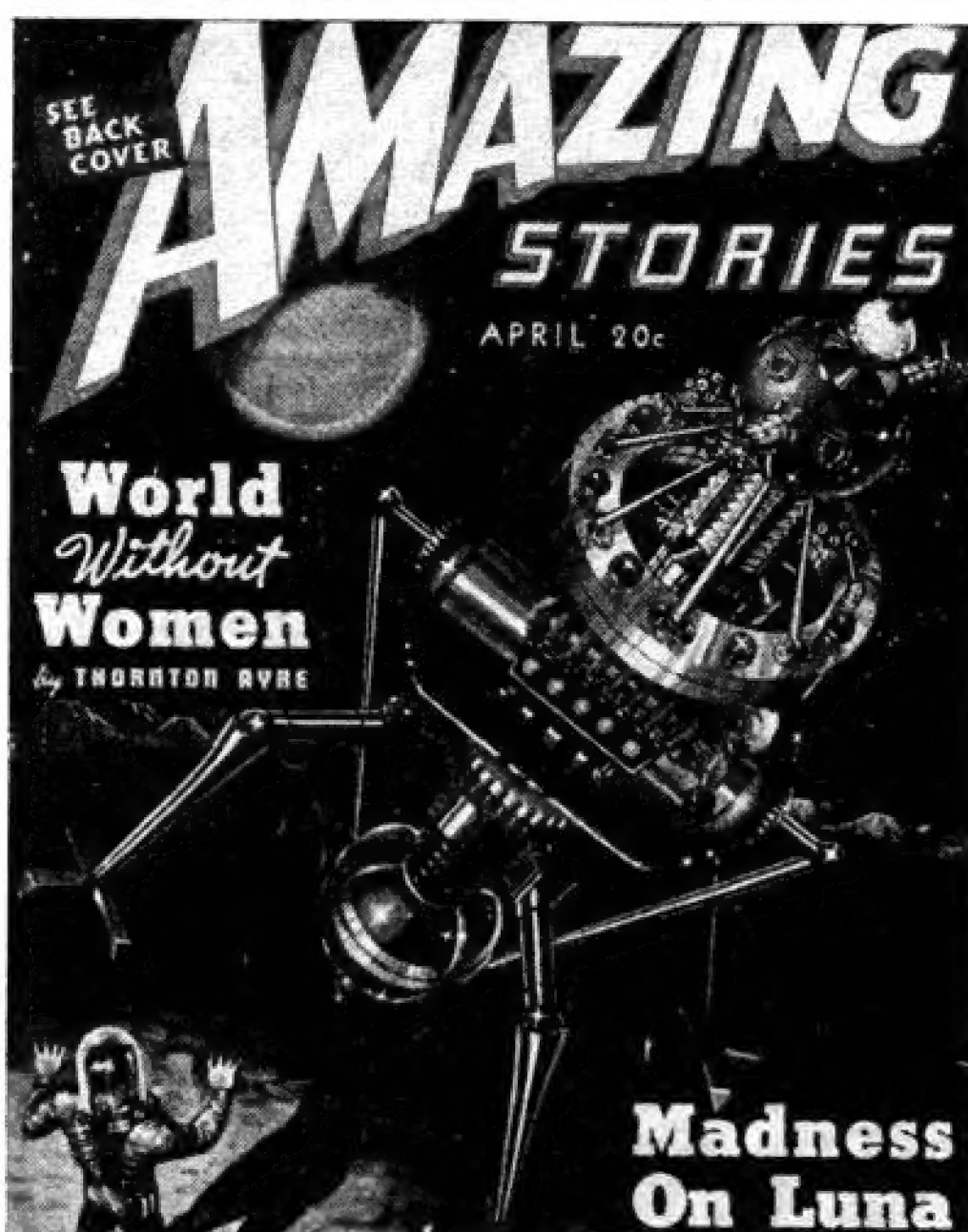
Brian, please read "From The Bridge" in

this issue. It's all about people like you. If, at eleven years of age, you're thinking like this, you will probably invent a real transporter by the time you're thirty. We share your love of technology and are working on some articles for future issues of STARLOG that should absolutely thrill you.

PRAISE & PERCEPTIVENESS

... STARLOG is, in my experience, the finest, most beautifully put together science fiction reportage magazine I have ever seen. It blends nicely two sometimes conflicting ingredients: objectivity and enthusiasm for all areas of science fiction. Bravo.

In the article "Dream Machines" in issue No. 3, page 48 shows the cover to the April, 1939 issue of *Amazing Stories*. The illustration (to paraphrase) foreshadows the



non-aerodynamic design of modern spacecraft. Actually, the cover artist was himself inspired, not by thoughts of spacecraft, but by a planetarium projector, probably the one at the New York Hayden. A close look reveals lens openings... and other projector geegaws, disguised but recognizable.

Richard A. Pini

Taunton, Massachusetts

SPIRITUAL ELIXIR

... I am 66 and have found that many people my age are just now beginning "to come out of the closet" and admit what an influence *Star Trek* has had on their lives. I had two heart attacks and had to retire before I could watch, and I believe much of the courage and hope that has carried me through five more attacks is attributable to *Star Trek*.

I went to my first con this year in Los Angeles, and when I came home I found that three of my grandsons were quite impressed and have since become avid *Trek* gazers. I took them and their mother to their first con in San Francisco. George Takei was there and I asked him if there

was any way to point out that people in my age bracket may not be here next year! Two years is a long time to wait for Paramount to get off the bucket and start pouring the water... We seniors are out here, and if there was some way we could be counted, I would want to be first! I don't have any more time to waste waiting!

Mrs. Fern Lynch

Santa Rosa, California

EXCEPTION & REPLY

... I must take exception to your article by Ms. Joan Winston. ("So you want to have a *Star Trek* convention...?"—STARLOG No. 3) I find it highly distasteful that Ms. Winston is allowed to use a national publication for her own personal vendetta—ie: against the chairman of the ISTC, whose name is never mentioned. Albeit, there were many problems within "The Committee" during its short life, must any one be to blame? Or why must any one not receive the same amount of mention (other than by sly innuendoes) because of those internal problems?

Kindly have it understood that I bear no personal ill feelings against Ms. Winston. Indeed, I find her to be a charming and charitable person with but a few exceptions. I also find her to be a writer of no small talent, which at least makes one feel that you are striving for quality work in your mag.

Josi Williams

Teaneck, New Jersey

... In reply to Ms. Williams's letter, I am very sorry if she feels I neglected Mr. Schuster in my article. I did not mean to do so. He was Chairman of "The Committee" for the 1972, 1973, and 1974 conventions. However, if she will re-read the article, she will note that I mention very few of the Committee by name.

I would like to thank Ms. Williams for her flattering opinion of both myself and my work. I have always found her to be most fair in all her dealings and hope we are still friends.

Joan Winston

New York, New York

SPACE BEAT GOES ON

... Your magazine is the finest tribute to science fiction ever made. You are helping start the new era of sci-fi... I am a musician and enthusiast for what is commonly called progressive rock music. Most of this type of music has a science fiction basis to it. Bands like Genesis, Kraftwerk, and Synergy are some of the more famous. Their material consists of sci-fi lyrics and and synthesizer backgrounds. Another typical and extremely famous sci-fi band is Pink Floyd, loved by millions.

James E. Finch

Salamanca, N.Y.

Apparently some of those millions are among our readers. We've received many

STARLOG QUESTIONNAIRE

letters pointing out what might be called the Rock Connection to science fiction, and most have also mentioned the Casablanca group advertised on our last two back covers . . . KISS.



CROSSED ORBITS

. . . In issue No. 3, you mentioned twice (Visions, pp. 66 and 67) that Pluto is closer now to the sun than Neptune is. I'm no expert, but I'm fairly certain you're in error. I think you'll find that Pluto won't be inside Neptune's orbit until 1979 (where it will remain for about twenty years).

R.B. Gibson
Coral Gables, Florida

We checked out Pluto's present position with New York's Hayden Planetarium, and you're indeed right. Pluto and Neptune will be equidistant from the sun (though in completely different parts of the sky) on December 11, 1978. Thereafter Pluto will be closer to the sun than Neptune until March 14, 1999. Right now, the two planets are so close to being the same distance from the sun that Jupiter's gravitational influence on first one and then the other can momentarily pull Pluto slightly closer than Neptune.

TREK AIR DATES

. . . I wonder if you could tell me the order in which each Star Trek episode was aired on NBC, since different magazines have different dates.

Rick Mitchell
Paintsville, Kentucky

Several people have challenged the original air dates listed in our complete episode guide to Star Trek in STARLOG No. 1. We firmly stand by our information, even though we are aware that other published lists disagree. Our expert has based his information on actual air dates—taking into account pre-emptions and schedule changes that really happened during those three glorious seasons. We suspect that other lists are based on the projected schedules originally released by the network in advance of actual airing. (Continued on page 45)

Each issue we ask our readers to join us in the planning of future STARLOGs. Please fill out the Questionnaire below (or write answers on a separate piece of paper) and send it to us today.

With your ideas, your likes and dislikes, your suggestions for upcoming issues, STARLOG will continue to grow into the kind of science fiction publication you really love.

The volume of mail we receive makes it impossible for us to reply to letters individually, but all Questionnaire answers are considered seriously, and letters of general interest may be selected to appear in future Communications.

Don't want to cut this page? Write on a separate piece of paper.

Let us hear from you . . .

Mail to: STARLOG Magazine
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(1) My age is _____

(2) I (like) (dislike) this month's STARLOG cover because _____

(3) I first discovered STARLOG magazine through:

_____ Newsstand display

_____ Saw a friend's copy

_____ Other . . . explain _____

(4) My three favorite magazines are _____

(5) My favorite article in this issue of STARLOG is _____

(6) My least favorite feature in this STARLOG is _____

(7) In future issues of STARLOG, I would enjoy seeing the following:

TV Shows _____

Movies _____

Interviews _____

Subjects _____

(8) I am interested in buying science fiction:

_____ Books

_____ Records

_____ Games

_____ Other items _____

(9) My family consists of:

_____ Brothers, aged _____

_____ Sisters, aged _____

(10) Among my hobbies and pleasures I enjoy:

_____ Audio Equipment _____ Records _____ Tapes

_____ Bikes _____ Cars _____ Clothes

_____ Photography Equipment _____ Art

Other _____

LOG ENTRIES

Photo: Chris Padovano



SHATNER'S COLLEGE TOUR

About thirty-five lucky colleges around the country were recently treated to William Shatner's one-man personal appearance show. The handsome *Star Trek* Captain opened by reading a Ray Bradbury poem called "Earthbound," which he aptly said referred to all of us. Shatner then asked his enraptured audience to join him on a journey through inner and outer space as seen through a history of science fiction writings. Those present were openly delighted to see the man most knew only as The Enterprise's Captain Kirk explain Cyrano de Bergerac's "Six Ways to Get to the Moon" and Mercutio's description of Queen Mab from "Romeo and Juliet," among other dramatic readings.

After a thundering ovation Shatner asked for house lights and opened the balance of the evening to questions from the audience. He told fans about the latest news on the *Star Trek* movie (see our report, page 40), his personal views of James T. Kirk, Mr. Spock (lots of love), the *Star Trek* animated series (not so much love), and among many hilarious asides, where the "john" on the Enterprise was located ("You know that big chair I sit in on the bridge . . . ?")

The show ended with William Shatner being called back for bow after bow by a wildly applauding audience.

SPACE EDUCATION— PLACES TO LOOK

If you are interested in factual information about the space program and other related projects, there is a publication that will keep you ahead of the news. It is the *Newsletter* of the *National Space Institute*. 1976 was the first year that the *NSI* offered this monthly gold-mine of photos and information. The *NSI* is a "non-profit, scientific, educational, publically funded, public membership organization." Dr. Werner von Braun is the chairman of the board. Membership is acquired through a small annual contribution. You can write to National Space Institute, 1911 N. Fort Myer Drive, Suite 408, Arlington, VA 22209, for further information. The eight-page October issue contains among other things, photo-mosaic maps of the Moon, Earth, Mars, Venus, and Mercury.

There is also a NASA launch list for 1976, and an invaluable guide to space information and publications.

NASA itself has published a full-color, glossy-paged book that reports on their accomplishments of the past year. This profusely illustrated, one hundred-plus page spectacular is called *Spinoff 1976: A Bicentennial Report*. The first section of the report details our recent space efforts, zeroing in on the planetary landings, fly-bys, and the shuttle program. It then enumerates some of the direct industry spinoffs as well as whole industries that space technology has given birth to. If you want to be brought up to date on space-age developments and advancements, write: Director, Technology Utilization Office, National Aeronautics and Space Administration, Washington DC 20546.

Photo: NASA



INSULATING THE ENTERPRISE

White hot, and only ten seconds from a 2300° oven, the glowing cube in this photo provides the only illumination as a technician from Lockheed holds it in his bare hand without injury. The demonstration illustrates the remarkable speed with which heat is cast off by a unique silica insulation that Lockheed is manufacturing for NASA's Space Shuttle. Each spacecraft will have nearly 34,000 tiles of the material covering all the underside and leading portions of the upper wings, fuselage, and tail. Expected to survive at least one hundred flights with minimum maintenance, the tiles will serve as protective insulation for the Shuttle during the extreme heat of re-entry into the atmosphere.



© Paramount Pictures

ON MAKING THE NEW KONG

The book is now available that tells it all: **THE CREATION OF DINO DE LAURENTIIS' KING KONG**, (Pocket Books; \$1.75, 273 pages) with over 50 photos.

Author Bruce Bahrenburg was unit publicist with the picture and lived with it from start to finish. His account is thorough and not conspicuously biased; it reveals in detail the Hollywood movie machine of 1976 as well as the inner doings of the De Laurentiis company.

Mainly, the book is a leisurely feast of information on the film's artistic bases and special effects. Bahrenburg interviewed the designers, builders, wearers, and directors of the various parts of the ape; he talked with the stars, the technicians, the extras; he read the several treatments of the script and kept his eyes open on location and on the sets and sound stages.

Here's a sampling of information gleaned at random:

—The role of Dwan was originally conceived for Barbra Streisand—hence the campy comedy attitude. When Streisand was out, the role was rewritten for a Marilyn Monroe-type comedienne.

—That fantastic fog bank was really there—made artificially with specially fabricated gadgets powered by Volkswagen engines.

—It cost \$120,000 to rent the supertanker used for transporting Kong to New York.

—The wall built "to keep Kong out"—although first seen in a painted scene—was really built in its entirety at a cost of one

The world's mightiest ape angrily dismantles a ship in a production painting of a scene never actually used in the film.

million dollars. It was 47 feet high, 500 feet long and was made of (among other things) eucalyptus tree trunks and 126,000 yards of grape vine.

—The Hawaiian beach used for the initial landing on "Skull Island" was on the island of Kauai and had never been used in a film before.

—The movie was in constant danger of being scrapped. The financial problems were compounded by the lawsuit involving Universal and RKO; the Kong designs seemed never to get off the drawing board; there were frequent interludes when sets were not ready for filming; and so on.

—The stunt woman who plunged from the grating over the tanker's hold down 50 feet into the arms of Kong received a \$1000 bonus for her daring. (The hold was not actually on the rented ship; it was a mammoth set in Hollywood.)

Set designer Dale Hennesey did the "Carrousel" set for *Logan's Run*. He says *Logan's* was "like a TV show" by comparison. *Kong* was "my most difficult undertaking."

The hydraulics of Kong's arm . . . Jessica's fear of being crushed or dropped . . . the day the arm snapped at the wrist . . . matte shots . . . "blue-screen," technique . . . how they combined an arm, a statue, and a man in a monkey suit . . . the extras that O.D.'ed on drugs at the Wall . . . falling from the log into the man-made ravine . . .

Whatever you think of the movie as art and entertainment, the book on how they did it makes fascinating reading.



Photo: Twentieth Century-Fox

Wizards

TWIN 20th RELEASES FOR SF FANS

Twentieth Century Fox is releasing almost simultaneously two very different films, one animated and one live action. The animated film is the long awaited Ralph Bakshi effort *Wizards*. Bakshi is known for his X-rated *Fritz, the Cat* and *Heavy Traffic* and has probably done more to popularize animation than anyone else since the Disney magic faded from view. *Wizards* is sub-titled "A Tale of Sword and Sorcery in the Year 2,000,000. A.D."

The story begins with the evil sorcerer Blackwolf's discovery of a motion picture projector and a library of Nazi propaganda films in the ruins of an ancient European city. He assembles a

rag tag army of assorted goblins, wraiths, and demons, which can be driven to violent frenzies by the projected image of Der Fuehrer. He equips them with German weapons and armor and sets out to take over the world.

Blackwolf's brother is the good sorcerer Avatar, who resides in the peaceful land city of Montaga on the other side of the globe. Avatar, along with the Lady Eleanor and a robot, sets out to destroy the film projector, the source of Blackwolf's power. It is this quest that forms the basis of the story line for the film.

Bakshi is using a new method of animation that will supposedly revolutionize the method of character motion in animated films and says that *Wizards* may have "the finest quality of production ever achieved in an animated film." *Wizards* is also purported to be a "warm up effort" in preparation for Bakshi's next project: a ten-year, three film animation of the *Lord of the Rings* trilogy.

Twentieth Century's live action release is the much delayed *Damnation Alley*, now officially re-titled *Survival Run*. It stars Jan-Michael Vincent, George Peppard, Dominique Sanda, and Paul Winfield. The story is very loosely based on the novel by Roger Zelazny, though little remains of the original except the basic situation of a post-cataclysm world. Vincent and Peppard appear as two Air Force officers, both of whom witnessed and took part in the total destruction of the world as we know it. After two years underground, they foray out to discover what's left. What remains, however, is totally alien to the two men, though the producers of the film emphasize that everything in the movie has been carefully researched for scientific accuracy and is within the realm of possibility.

The film is directed by Jack Smight, who also directed *The Illustrated Man*. This is Ms. Sanda's Hollywood film debut, though she has earned many honors for roles in such films as *The Garden of the Finzi-Continis*, *The Conformist*, and *Steppenwolf*. Also making an appearance is Jackie Earle Haley, who played that obnoxious brat in *The Day of the Locust* and Kelly Leak in *The Bad News Bears*.

Survival Run

(Continued on page 14)

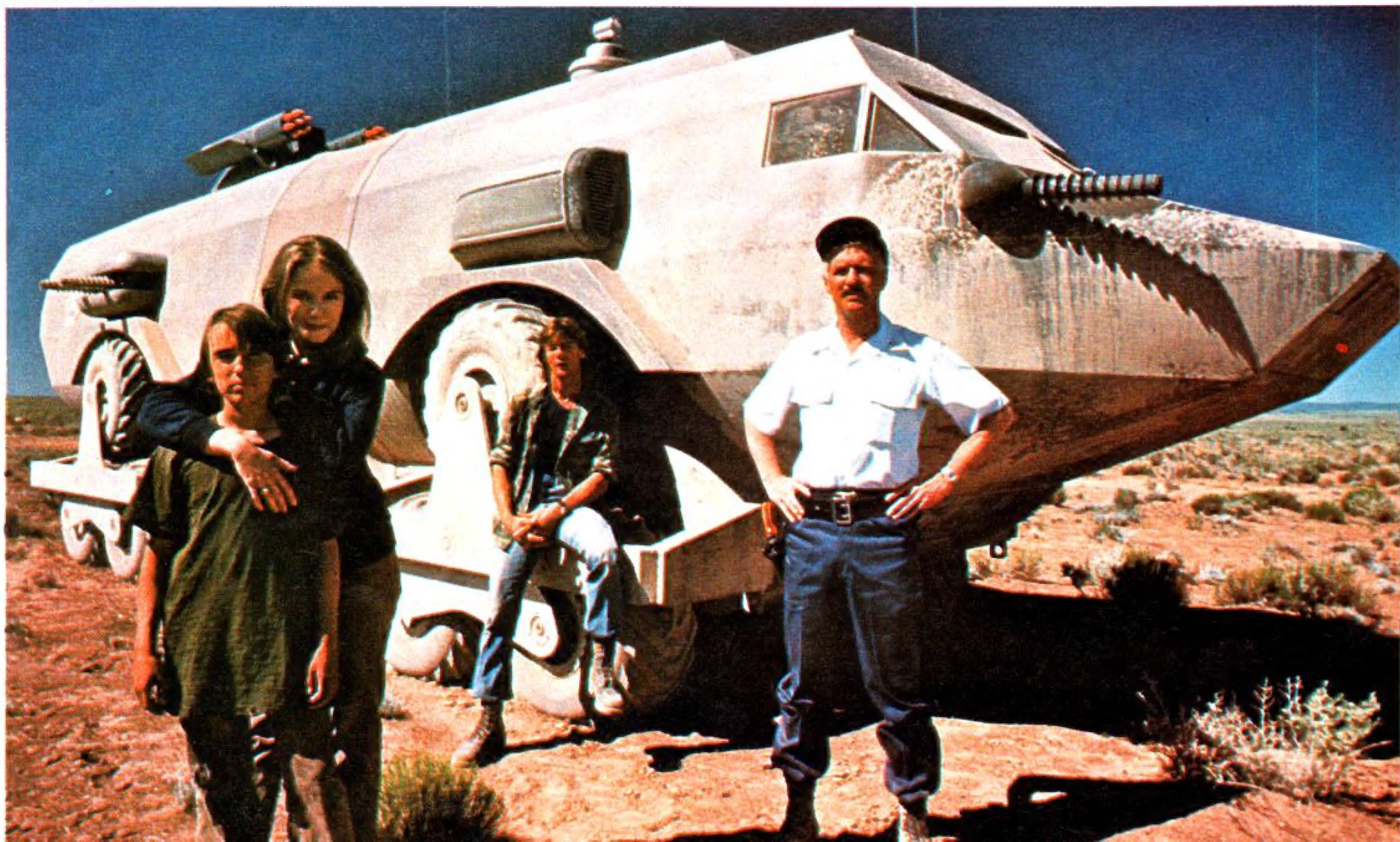


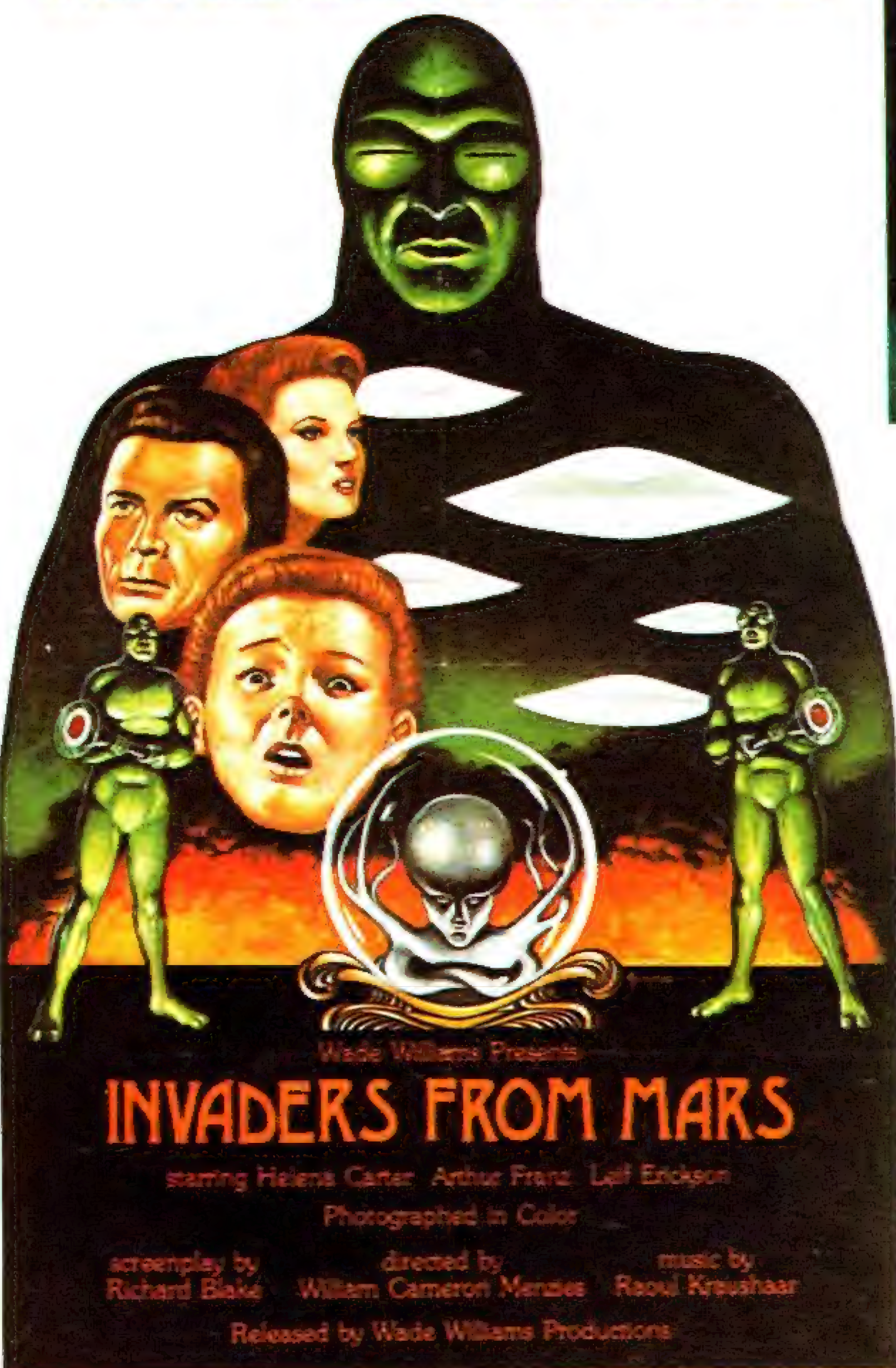
Photo: Twentieth Century-Fox

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STATE OF THE ART

A column of opinion by David Gerrold



The following is true. I am not making any of it up.

ITEM ONE: A *Star Trek* animated episode called "The Magicks Of Megas-Tu" written by Larry Brody (one of TV's top writers) is aired on October 27, 1973. The plot revolves around the use of magic, and Kirk defends a devil-like alien named Lucien in a Salem-like witchcraft trial. Lucien is shown to be (a) lonely, (b) the source of the myths about devils and satyrs in most Earth cultures (he has horns and cloven hooves), and (c) worthy of a second chance.

ITEM TWO: A group of rabid Baptists, somewhere in the midwest—also known affectionately in the TV industry as "the bible belt"—get upset about Item One. (I wonder if it's the same little old lady who signs herself "Mrs. Emmaline Christ, head of the public relations dept," who sends morally indignant letters to anyone who disagrees with her position, one which she rarely explains—but never includes her return address so that they might respond.) This group—and it was one specific group of very few members, this much can be verified—this group takes exception to the devil being portrayed as "a nice guy." Their feeling is that children will be misled into evil because Lucien is being shown in a sympathetic manner. They write letters—forty, in all.

ITEM THREE: NBC, the network broadcasting the animated *Star Trek* (you may have heard of them), has two

choices: (a) they can defend their writers' right to tell their own stories, citing the first amendment to the Constitution of the United States, because it guarantees freedom of expression, (b) they can bow to the pressure of forty aroused Baptists (if indeed, there are that many—pressure groups also function as letter-factories, something that NBC claimed was happening when they received more than a million letters asking them not to cancel *Star Trek* in 1967).

Guess which one they chose. Right.

ITEM FOUR: The NBC vice-president in charge of children's programming panics. Five minutes of "The Magicks Of Megas-Tu" are cut out—all references to who Lucien is are removed. The plot is now gutted, the episode is left meaningless. Does this sound like arbitrary censorship? You bet it does—because that's exactly what it is. Did the writer get a chance to defend his work? Did Lucien get a fair trial? Of course not. He's already guilty, we don't need a trial to establish that.

ITEM FIVE: An episode called "BEM" written by yours truly has its last line cut out because of its possible religious significance. A god-like creature wishes the crew of the Enterprise well. She says, "Go in peace, my children." It now becomes, "Go in peace." The same NBC vice-president has cut it.

ITEM SIX: A year later, another series for Saturday morning appears,

a ghastly exercise called *Land Of The Lost*. A pilot script, written by yours truly again, has the following sequence in it: Will and Holly have been captured by the Sleestak, nine-foot lizard creatures; the youngsters are hung in a basket over a smoking pit. When the thing in the pit awakes, it will eat them. They cannot escape. Holly, very frightened, asks Will, "Do you ever pray?" Will, her older brother, says, "Sometimes." She asks, "Does it help?" He says, "Sometimes." Then, they are both very very silent for a while, and we cut away to some other action. The point of the scene is to show how scared they are, that they have no chance of escape, and the fact that they have a source of strength to see them through a time of crisis. Praying is supposed to be good for that, you know.

The scene never appears on the air. The same NBC vice-president wants it out.

ITEM SEVEN: A conversation between me and the same NBC vice-president.

"I'm not cutting that dialogue" I said.—"it's human, it's real."

"It has to go, David."

"Why? It couldn't possibly offend anyone—it strengthens the characters."

"We got letters about *Star Trek*—I don't want any more letters."

"It shows they're watching the program, and they're involved enough to care!"

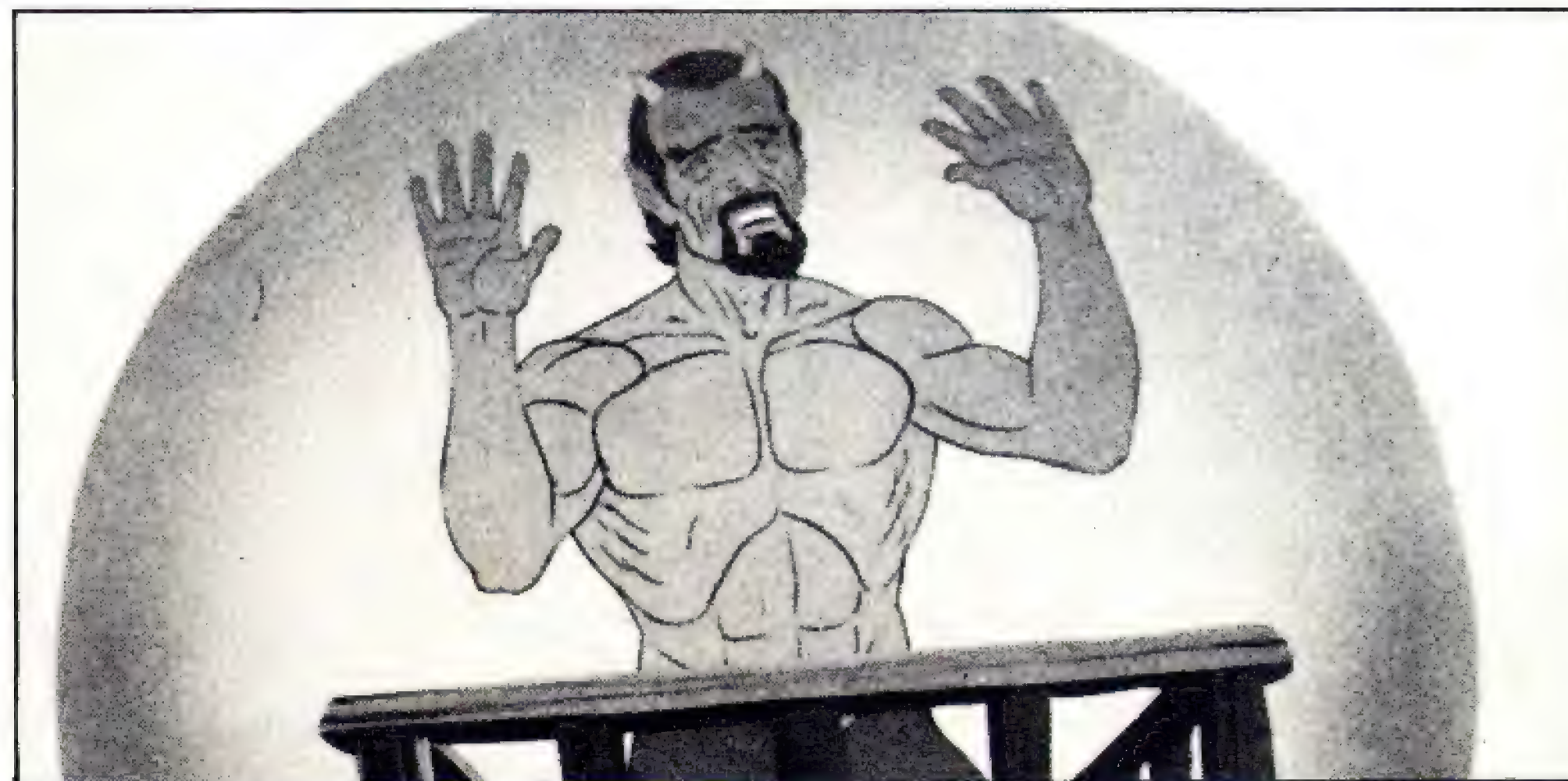
"I don't want any more letters."

"Joe, cutting those lines hurts the scene. What's wrong with having someone admit he prays when he gets scared? If you cut it, they turn into athiests! That's even worse, isn't it?"

"We are not going to take moral positions on NBC!"

EDITOR'S NOTE—

Mr. Gerrold has been given a free hand to express any ideas, with any attitude, and in any language he wishes, and therefore this column does not necessarily represent the editorial views of STARLOG magazine nor our philosophy. The content is copyrighted© 1977 by David Gerrold.



Lucien on trial in "The Magicks of Megas-Tu" Courtesy of Filmation Assoc.

"That's a cop-out, and you know it."

"All right, it's a cop-out—the scene still has to go."

"Okay, at least you've admitted you're copping out. As long as you're honest about it, I'll cut the scene." (What else *could* I do?)

ITEM EIGHT: That same NBC vice-president and I don't get along too well for the rest of the season.

(It is my personal feeling that the networks never tell directors how to direct, or actors how to act, or lighting men how to light—they only tell writers how to write; as if they believe all of us are inept at our own craft and they know more about it. We're just typists. "Hell, anyone can write a book—all you need is some paper and a typewriter!" Sure, guys, you go on believing it.)

ITEM NINE: This is the victory the religious pressure group has won. They have gutted one episode of all meaning—it had nothing to do with the devil; it had everything to do with a citizen's right to a fair trial—even the worst of us. *Especially* the worst of us. Peripherally, they have reduced a kind god merely to a friendly, but no longer explicable alien.

When a vice-president says, "NBC will not take a moral position," he is really saying, "NBC prefers to be an amoral institution." Is that the kind of institution you want in control of your airwaves? The horror of the situation is that the refusal to take a moral position is an immoral position all its own. "All that is necessary for evil to triumph is for good men to do nothing." (Who said that—? Voltaire?)

I don't care if NBC wants to take a moral position or not—they're a corporation, and the only thing a corporation really has to do is make money for its stockholders. But, what this NBC vice-president was also saying when he said NBC would not take a moral position is that NBC doesn't want anyone else taking a moral position either—at least not on their channels. And that's the frightening part, to me—the absence of any acknowledgement of right and wrong.

The only way to teach understanding is to question something and see how and why it works. Especially morality—morality changes as the world changes, as our knowledge of the universe expands. I know some people who believe that science is proving that there is no god—that all life is an accident, and we are without meaning. I know other people who believe that science has shown us there must be a god, because it shows us the grandeur of the universe's workings. I don't know which of those positions is correct—but I'm damn sure I want to hear all the arguments presented fairly.

So, I resent the networks arbitrarily restricting the freedom of expression because it might make someone angry—it might also make someone else *care*.

Unfortunately, there isn't really a villain in all of this. Nobody has set out to make a conscious policy of amorality—it's just a policy that "grewed", like Topsy; it is a result of all the underlings making conscious efforts not to rock the boat. After all, what could it hurt, a little compromise here, a little compromise there? Well, for one thing, it hurts the writer—it's his story that's being compromised. For another, it hurts the audiences, because it insults their intelligence, by implying they're not smart enough to decide for themselves.

The network might have made one tiny little pressure group happy because there is nothing offensive on their channels—but the price the rest of us will pay will be a generation growing up in a world that seems godless to them, because television is afraid to show that there might—just *might*—actually be a god. (Whatever shape he/she/it takes, that's for the theologians to argue about, but religion is, of necessity, a personal moment for every person.)

Without the knowledge of god, there is no moral authority—no reason for law, no reason for compliance with law except the fear of retribution. It's really an ugly world.

It's a pity. I'll miss god. He was good to have around. ★

FUTURE CONVENTIONS

Here is the latest information on upcoming conventions. Since the main emphasis of a convention is not always easily discernable from its title, we are including a notation after each one to help clarify what kind of con it is. *Star Trek* cons are denoted with (ST); science fiction cons will have (SF). Other cons will also be appropriately labeled. As usual, guests and features for most conventions are subject to last minute changes; for final details check with the person or organization listed.

ARTKANE II (Perry Rhodan) March 4-6, 1977

York, Pennsylvania

Artkane II c/o Bill Hawkins
Road 1
Box 344
Hockessin, Delaware 19707

**BALTIMORE MINI-TREK CON (ST)
March 26, 1977**

Baltimore, Maryland

Minicon Associates
Box 11452
Baltimore, Maryland 21239

LUNACON '77 (SF) April 8-10, 1977

New York City

Lunacon c/o Walter Cole
1171 East 8th Street
Brooklyn, New York 11203

MINI-TREK CON III May 15, 1977

New York City

Mini-Trek Con
c/o Len Katz
109-14 Ascan Avenue
Forest Hills, New York 11375

SPACE ODYSSEY: ITHICA ALPHACON (SF)

Ithica, New York March 18-20, 1977

Alphacon
304 Ithica Rd.
Ithica, New York 14850

WESTERCON 30 (SF) July 1-4, 1977

Vancouver, British Columbia

Westercon 30
Box 48701 Stn. Bentall
Vancouver, B.C.
Canada

**STAR TREK PHILADELPHIA (ST)
July 15-18, 1977**

Philadelphia, Pennsylvania

Star Trek Philadelphia
c/o Tri-Star Industries
88 New Dorp Plaza
Staten Island, New York 10306

RIVERCON III (SF) July 29-31, 1977

Louisville, Kentucky

Rivercon
Box 8251
Louisville, Kentucky 40208

SUN CON (SF) Sept. 2-5, 1977

Miami Beach, Florida

Sun Con
Box 3427
Cherry Hill, New Jersey 08034

**STAR TREK AMERICA (ST)
Sept. 2-5, 1977**

New York City

Star Trek America
88 New Dorp Plaza
Staten Island, New York 10306

**STARCON SAN DIEGO (SF)
Sept. 30—Oct. 2, 1977**

San Diego, California

Starcon San Diego
c/o Mrs. E. Boyer
4474 Winona #5
San Diego, California 92115



Lester del Rey

Judy-Lynn del Rey

DEL REY BOOKS PREMIERES WITH 12 TITLES

Judy-Lynn del Rey, described by *The New York Times Book Review* as "perhaps the most dynamic editorial power now in circulation," has some very definite ideas about what she wants in terms of new book material. "I do happy books for happy people. That doesn't mean that they all have to be up-beat, but I think science fiction by its very nature is a literature of optimism. It says there will be a future. You don't want science fiction to tell you pollution is here." This philosophy, coupled with that of her husband, noted fantasy writer Lester del Rey, is one of the major reasons that Ballantine Books has always been the industry leader in science fiction publishing.

Now, in keeping with the dictum, "We're number one *because* we try harder," Judy-Lynn and Lester are lending their name to a new company called Del Rey Books to be a subsidiary of Ballantine. The reasons for the new company range from corporate economics to the desire to give science fiction and fantasy their own spotlight in the marketplace.

Del Rey will kick off its first month with twelve releases, some original novels and some classics under new covers. Thereafter, the schedule calls for six titles a month. The March releases are: *Orphan Star* by Alan Dean Foster; *The Flying Sorcerers* by David Gerrold and Larry Niven; *Tunnel in the Sky* by Robert Heinlein; *Restoree* by Anne McCaffrey; *The Heaven Makers* by Frank Herbert; *Mission to Universe* by Gordon R. Dickson; *The Broken Sword* by Poul Anderson; *The Doomfarers of Coramonde* by Brian Daley; *The Best of Philip K. Dick*, edited by John Brunner; *Monsters and Medics* by James White; *The Tritonian Ring* by L. Sprague de Camp; and *Son of Man* by Robert Silverberg.

One of the major thrusts of Del Rey Books will be the revitalization of the fantasy domain, recently gone relatively fallow. The lead title for April will try to correct this situation. *The Sword of Shannara* (paperback, 726 pages, \$6.95; in simultaneous release will be the Random House hardbound edition priced at \$12.95) is a marvelous fantasy of a scope not seen since the Tolkien books first appeared. Author Terry Brooks' first novel follows the struggle of a small band of travelers on their search for the legendary Sword of Shannara, the only weapon capable of destroying forever the evil Brona who is on the verge of enslaving the entire world. If you're tired of re-reading the *Ring Trilogy*, *The Sword of Shannara* will be a breath of fresh air.

Since *Shannara* is a special trade issue, there will also be the six regular releases, including: *Millenium* by Ben Bova; *My Lord Barbarian* by Andrew J. Offutt; *Caviar* by Theodore Sturgeon; *The Star Beast* by Robert Heinlein; *The Blue World* by Jack Vance; and *Red Moon and Black Mountain* by Joy Chant.

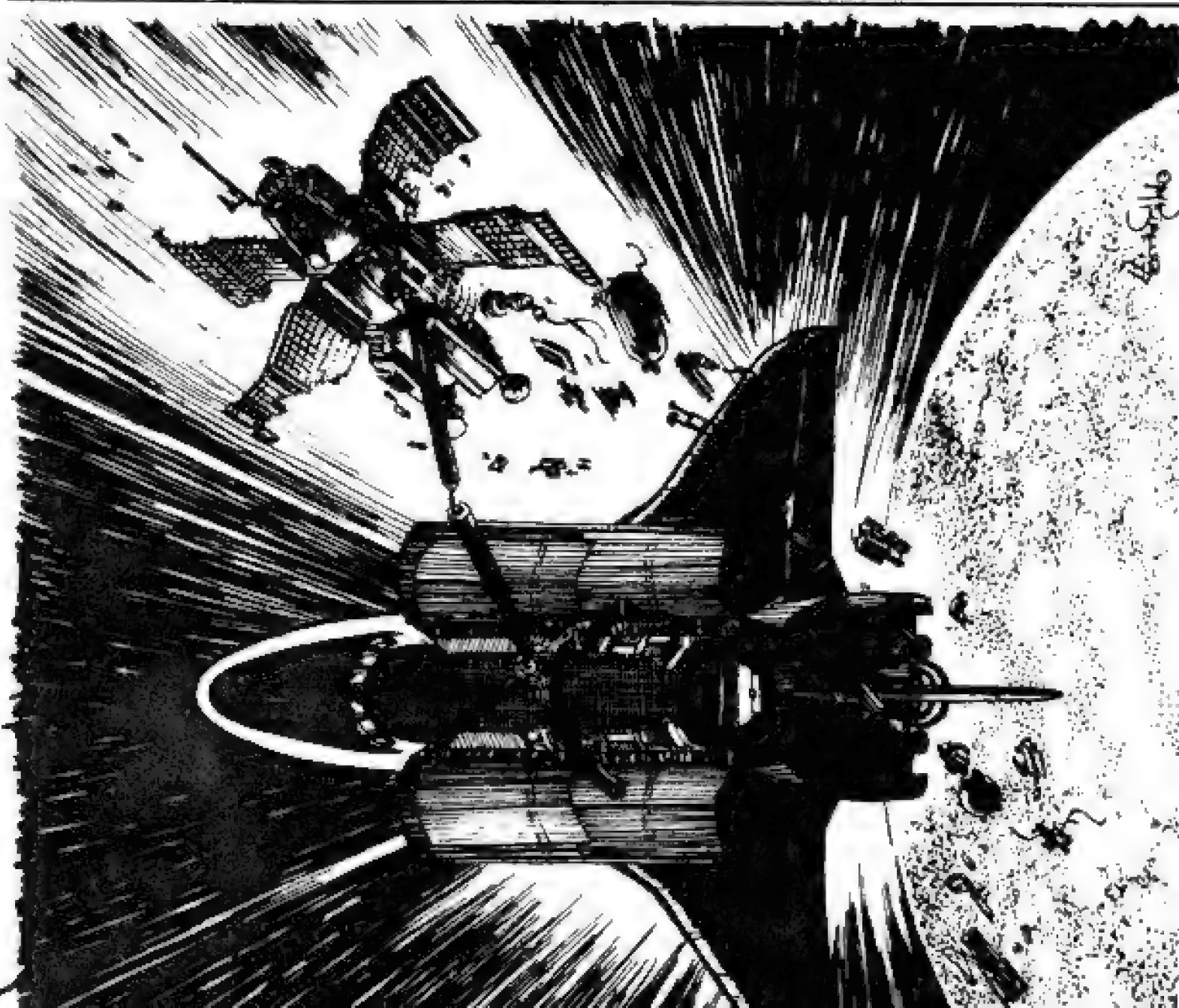
SF ACADEMY PRESENTS 1976 AWARDS

The Academy of Science Fiction, Fantasy, and Horror Films has announced its Golden Scroll Awards for 1976. Among the winners and recipients are *Logan's Run* (Best Science Fiction); *The Holes* (Best Fantasy); *Burnt Offerings* (Best Horror); and *King Kong* (Special Award). Persons also honored were Best Actors David Bowie (*The Man Who Fell to Earth*) and Gregory Peck (*The Omen*); Best Actress Blythe Danner (*Future World*); Best Supporting Actor Jay Robinson (*Train Ride to Hollywood*); and Best Supporting Actress Bette Davis (*Burnt Offerings*).

WAR IN SPACE

It was recently disclosed that two Soviet hunter-killer satellites had been launched as a test and returned to Earth within the same day. This latest test may well have been a warning to the Chinese, who recently have been launching their own large satellites. The two Cosmos-series satellites were piggy-backed into orbit by the same rocket and followed the same trajectory as the Soyus manned missions always do, which might mean possible future manned hunter-killer flights. The short duration (one orbit) may also have been to prevent the Chinese from tracking the satellites. U.S. experts would not say exactly what happened while the Soviet hardware was in orbit, but hinted that one of the satellites tracked and photographed the other. This sort of exercise would indicate the ability to maneuver close enough to a target vehicle to use a disabling laser.

In STARLOG No. 3 (January), it was reported that both the
(Continued on page 40)



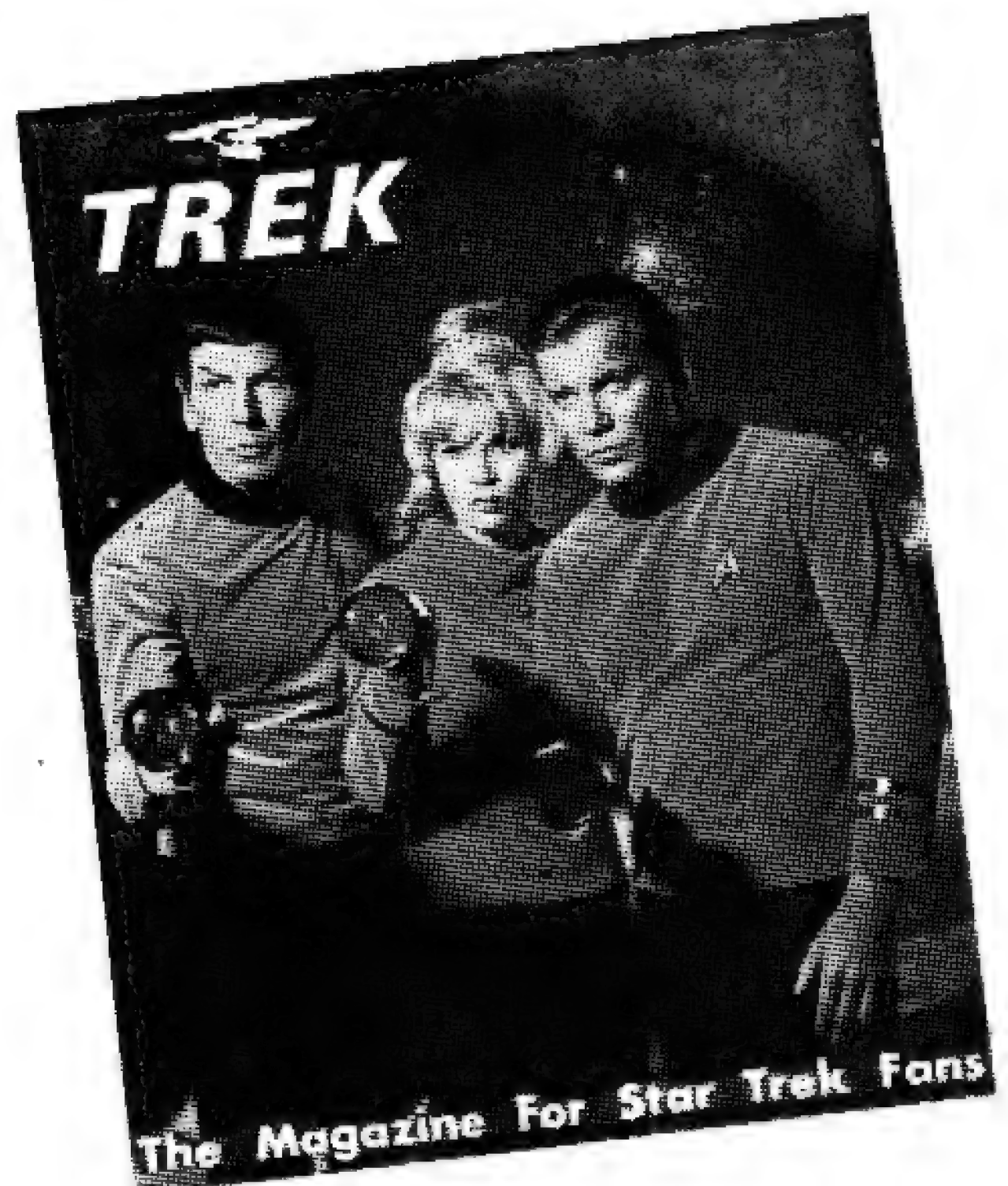
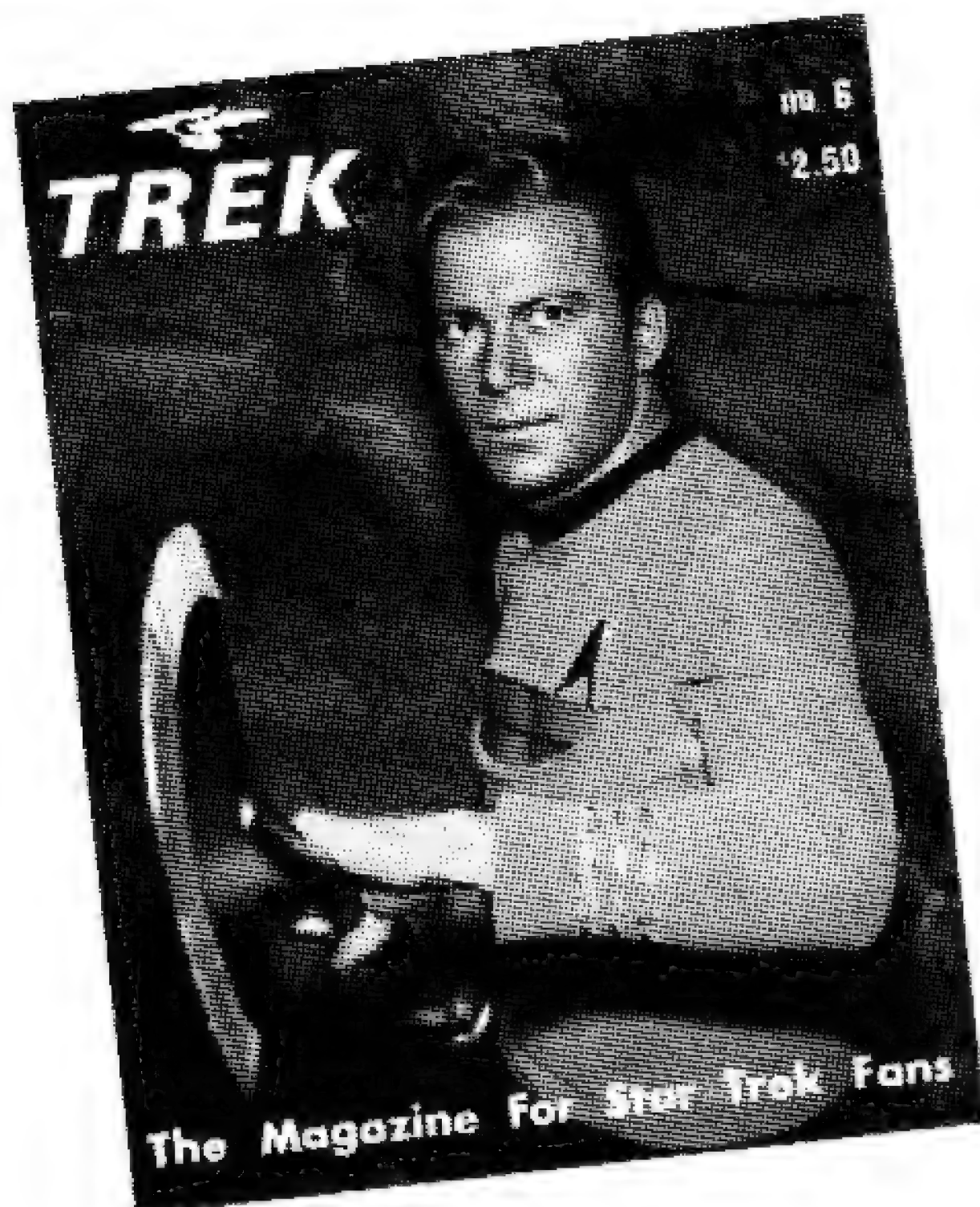
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3D

STRIKES AGAIN...

and again...

and again!

By DAVID HUTCHISON

Stories of the future have included projected 3-D images as part of the everyday world—along with view-phones and ray guns. Remember Asimov's cubicle supporting the "real" image of Hari Seldon (*Foundation Trilogy*) and Heinlein's stereo TV in Jubal Harshaw's study (*Stranger in a Strange Land*).

But what is easy to imagine in dreams, describe on paper, or dummy-up on a movie set, is far from easy to bring into reality.

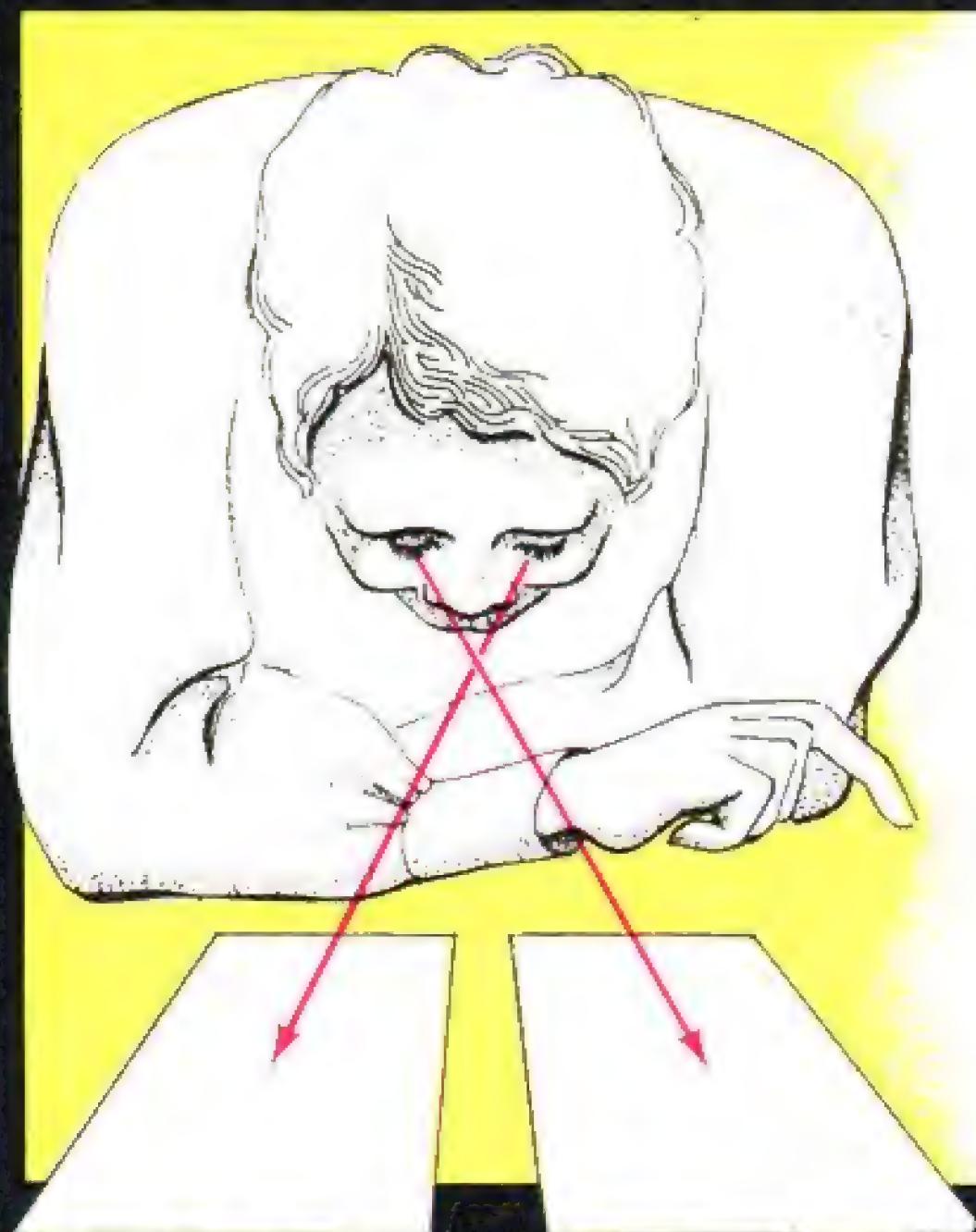
The desire to make 3-D a part of our everyday world has been with us since before the beginnings of cinematography. The two great flurries of 3-D popularity—the early 20's and early '50s—demonstrate this almost desperate yearning to make *real* a process long held as a dream of the future. How close can man come to creating a full image of reality, a mirror to the world of his mind? How distant is the dream?

STARLOG #4 featured a filmography of 3-D movies of the 1950's plus a discussion of several S-F films from the past to the present. This is the conclusion of this special two-part feature.





3-D Without Glasses!



The Cross-Eyed Method

The two stereoscopic pairs to the right are arranged to be viewed in 3-D with the viewer's eyes *crossed*. The right eye should view the picture on the left and the left eye should view the picture on the right. Hold your index finger about halfway between your eyes and the page.

Focus on the finger. In the distance you will see two separate images of the stereo pair. Remove your finger and adjust your eyes so that the center images overlap. You should now see three images, with the center one in 3-D. Now, shift the focus of your eyes, *without moving them*, from close-up to more distant focus to bring the center image into sharp definition without breaking the center overlap. It will require some practice to develop the dexterity for the process.

R



The starship *Enterprise* and her sister ship the *Exeter*, rendezvous in space. This scene is from the View-master stereo reel *Star Trek*.

L



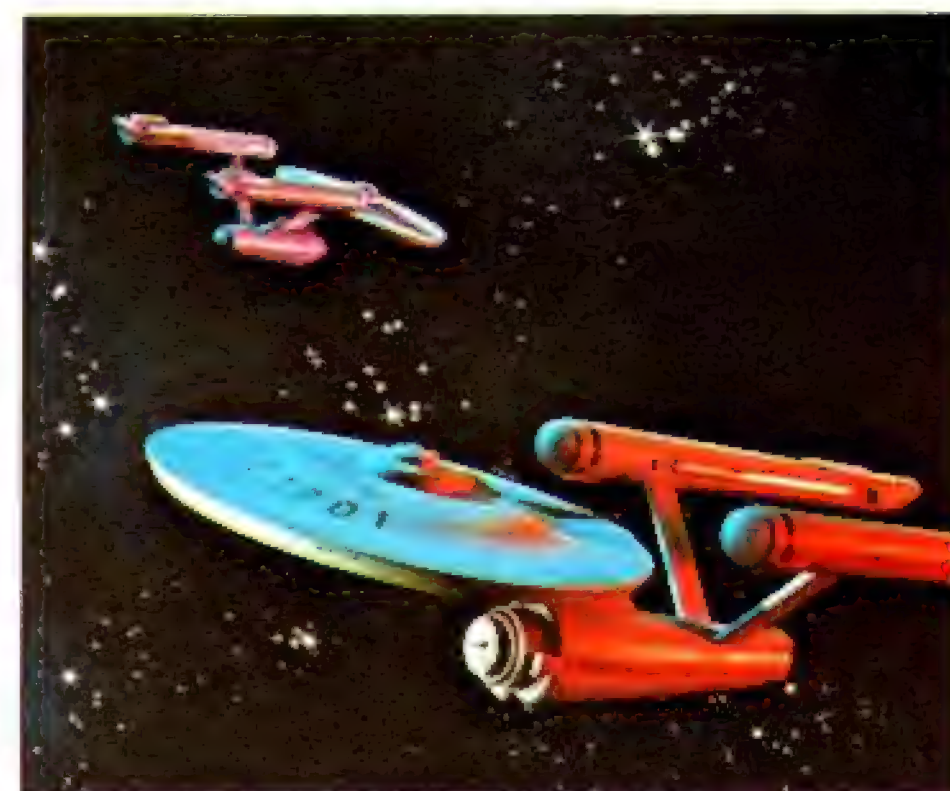
Commander Koenig and Dr. Helena Russell pilot a reconnaissance Eagle craft in the View-master reel "Space: 1999, War Games" (BB 451).

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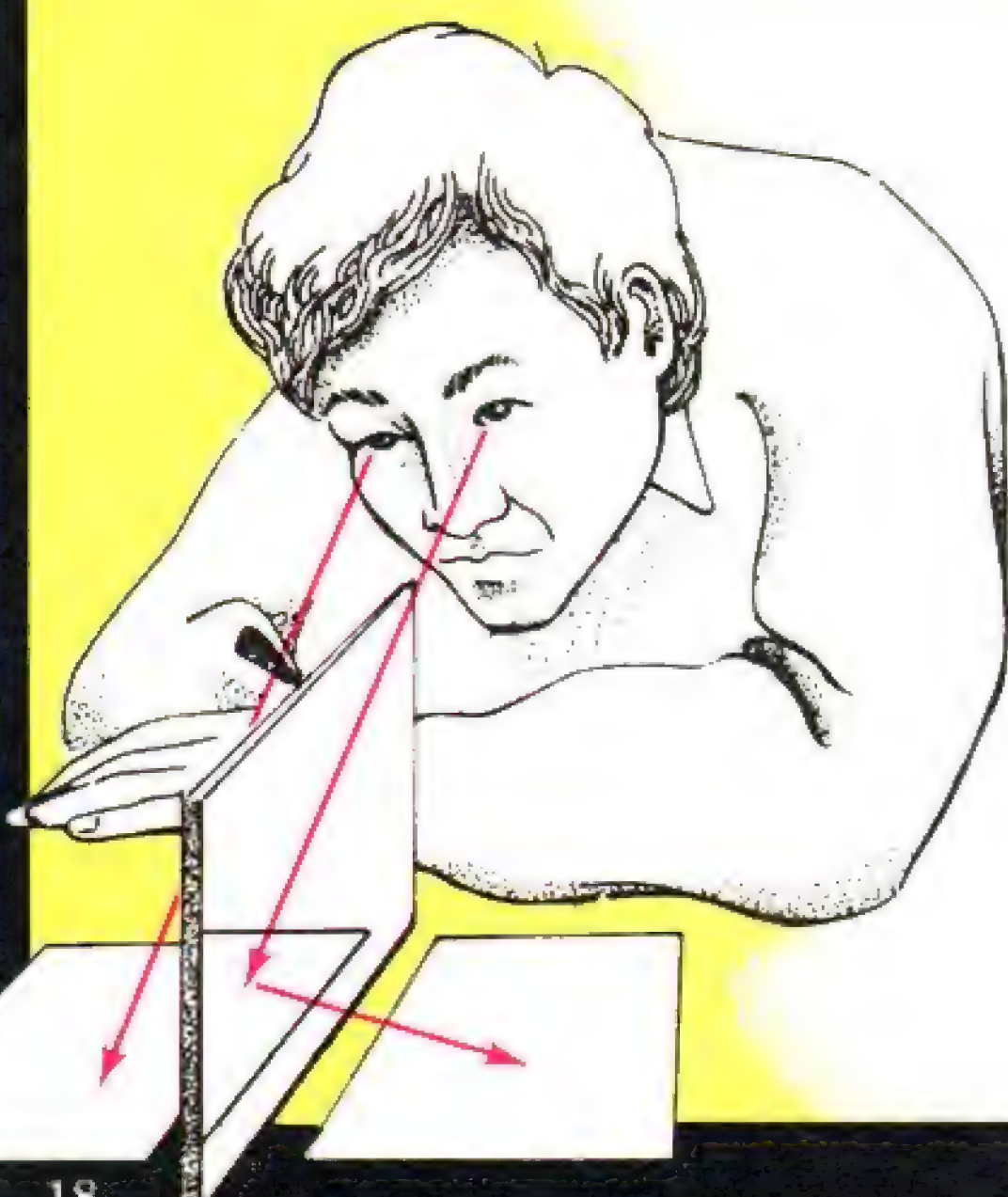
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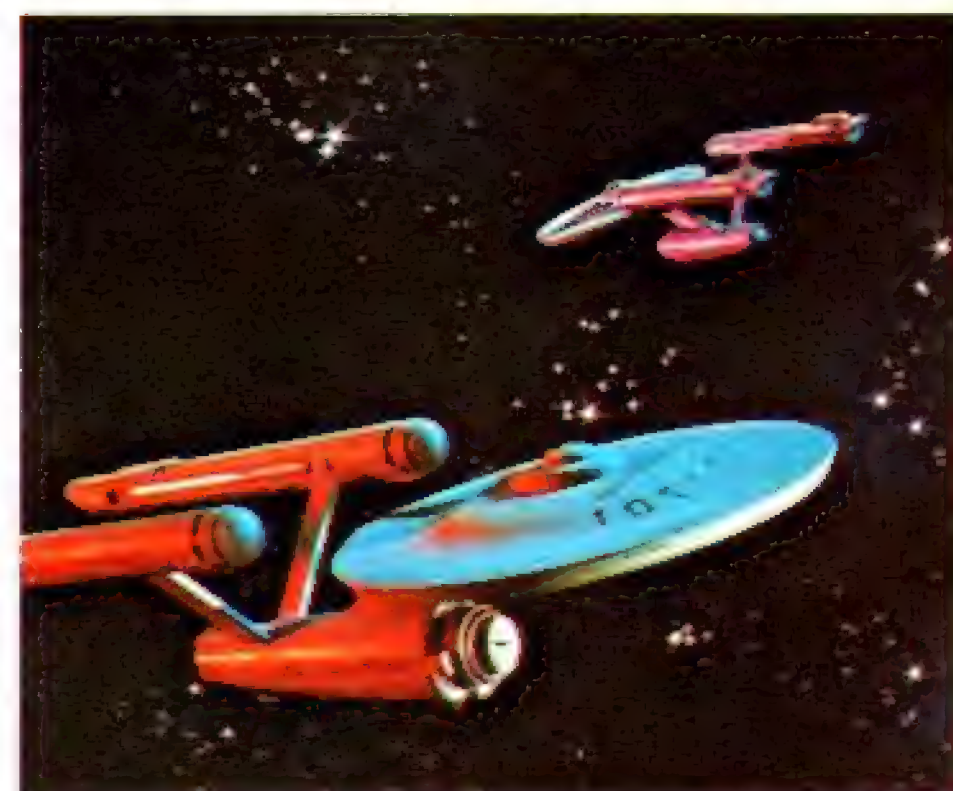
The Mirror Method

If your eye muscles are not yet strong enough to master the above techniques, the *mirror* method is for you. Place a mirror on end between the left and right images with the reflective side aimed toward the left-hand picture (as shown in diagram). Be sure to keep the page flat and the mirror perpendicular.

View the right image with the right eye directly and the reflection of the left image in the mirror with the left eye. Fuse the two images together with perfect alignment and bring the picture into focus. The stereo pairs on this page are supplied courtesy the GAF Corp. For information regarding these or any other View-Master S-F reels, write: GAF Corp., Consumer Photo Div., Box 444, Portland, Oregon 97207 for a free list.



L



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©1968 Paramount Pictures Corp.

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Captain Kirk, Spock, McCoy, and Lt. Raintree prepare to beam aboard the mysteriously silent *Exeter*, in a scene from the View-master reel packet B-499.

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The Drift Method

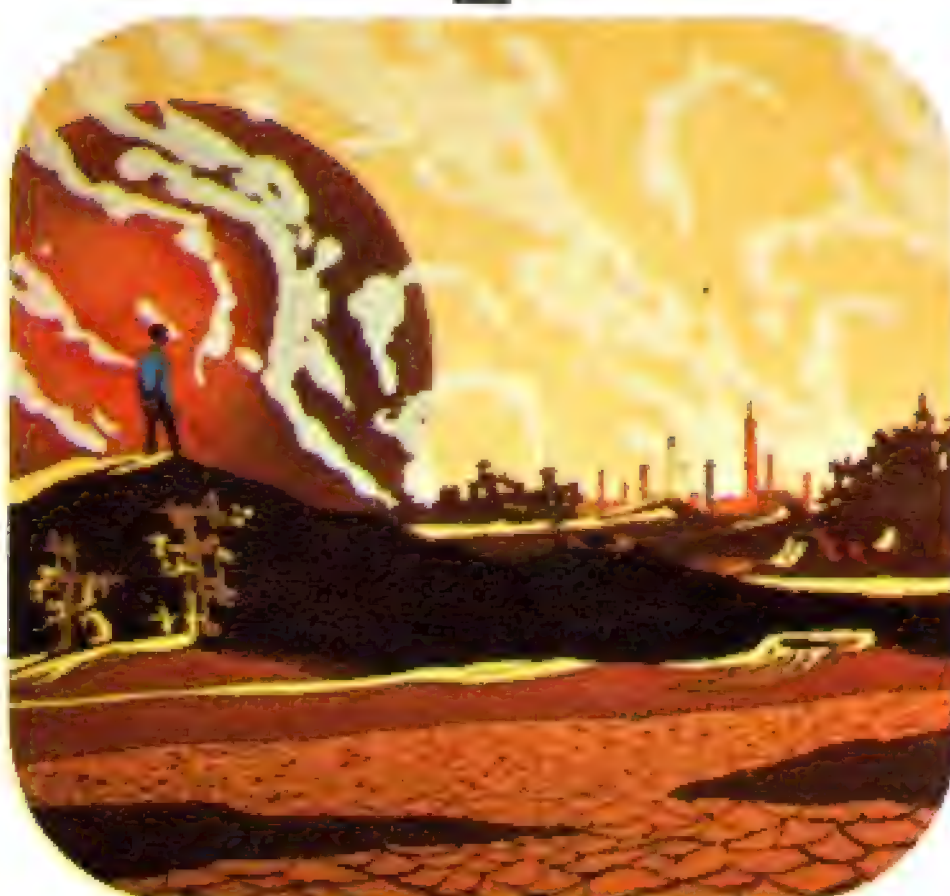
The two stereoscopic pairs to the left should be viewed by the *drift* method. These pairs are similar to the old-fashioned stereoscopic slides from Victorian days. To view in 3-D the eyes should look past the picture at some distant object, and then slowly bring your focus to the page without moving your eyes. When viewing distant objects the eye muscles aim the eyes further apart and it is this position which must be held when viewing by the drift method. Both cross and drift methods require practice before the unusual eye control can be mastered. Compare the stereo pair of the Enterprise in the drift method with the cross pair printed above (and you'll notice that the left and right pictures are switched).



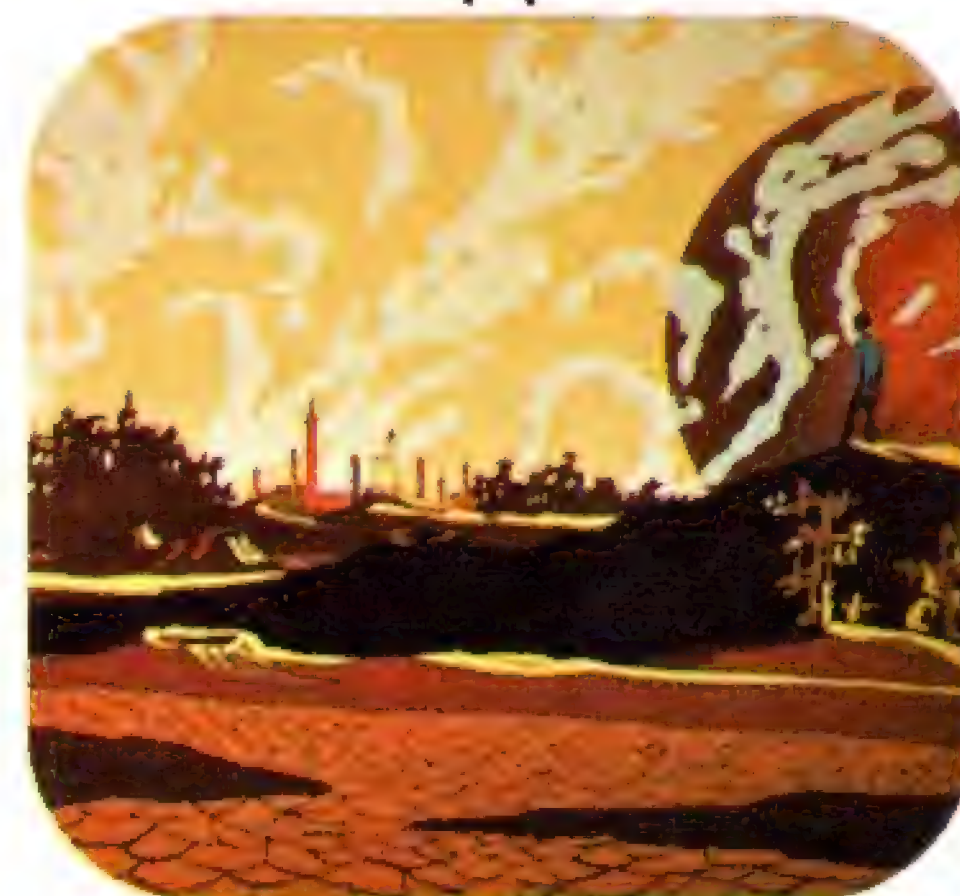
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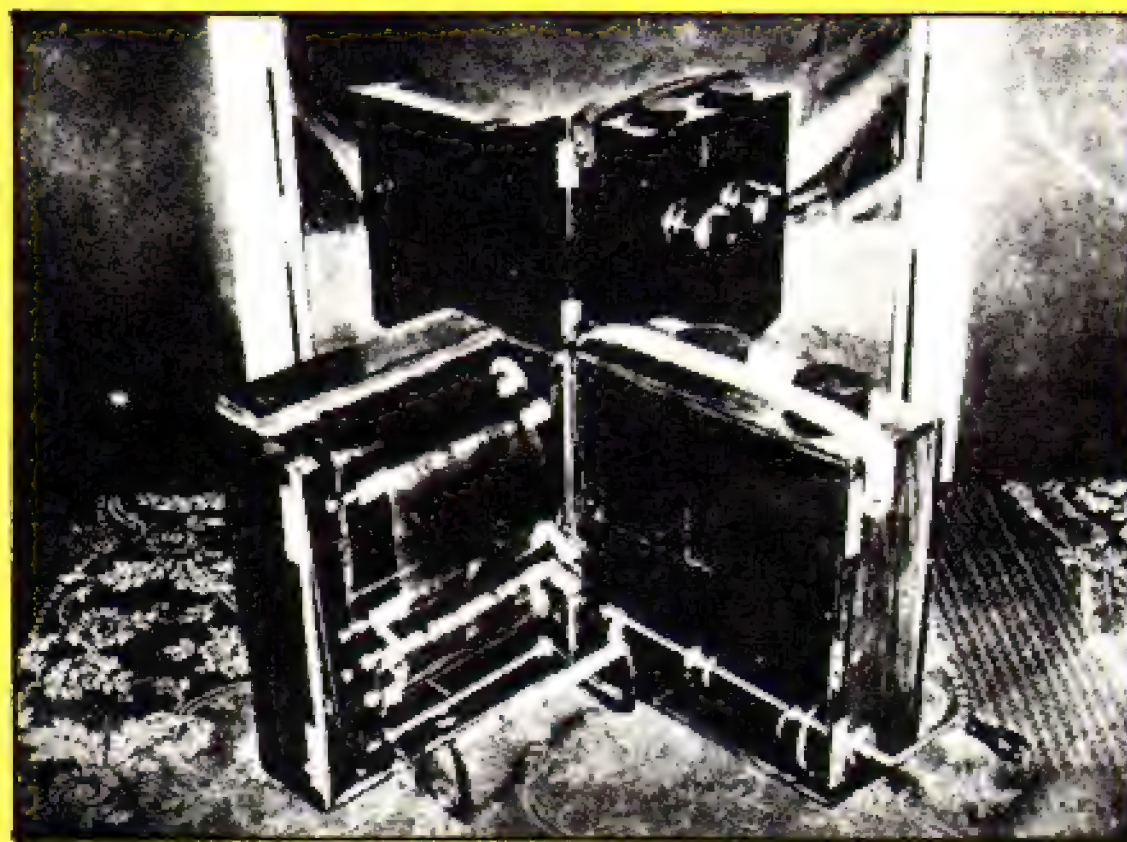
Mr. Spock surveys the barren landscape of his childhood as the lofty spires of Shi-Kahr pierce the yellow sky in this scene from "Mr. Spock's Time Trek" on View-master reel B-555.

© 1974 Paramount Pictures Corp.

The Dawn of Photography

Around 1832, Sir Charles Wheatstone developed the first stereoscopic apparatus. His left and right-eye images were drawn separately in perspective by hand and could be viewed as a "solid" using a system of mirrors. In 1839 after the processes of photography were established, Sir Charles had stereoscopic talbotypes and daguerreotypes prepared for his apparatus. And so was born the field of stereo-photography.

The first three-dimensional *movies* were made by William Friese-Green, an Englishman, who in 1888, developed the first motion picture camera utilizing a sensitized strip of paper. A year later in the spring of 1889 the sensitized paper had been replaced by a celluloid strip about five inches wide. Twin lenses took two pictures side by side on the strip of celluloid corresponding to the left and right eye images. His "dioptic" motion picture camera was the world's first true three-D movie camera



Upper left: The first celluloid strip movie camera was also the first 3-D motion picture camera. Right: The original negative taken in 1889. Lower left: A re-creation of that event in 1889.

Stereoscopic Motion Pictures

By 1893 he had worked out a projection and viewing system for his "dioptic" films that was not a commercial success. The two images were projected side by side on a screen and viewed through a system of lenses, prisms, and mirrors like a mammoth stereopticon. (fig. 2).

In order to view these images in 3-D there had to be a viewer arrangement that resembled a pair of binoculars. The stereo image thus produced is true and clear, but the viewing apparatus

was expensive. If the system rested on the nose like a pair of spectacles it was heavy and cumbersome, especially for someone who normally wore prescription glasses. One theater owner had suggested mounting the stereoscopes on metal gooseneck arrangements bolted onto the arm of each theater seat. It proved impractical. The remnants of this system exist today in a "still" version as the "View-Master" viewers that are sold in every toy store in the world by GAF.

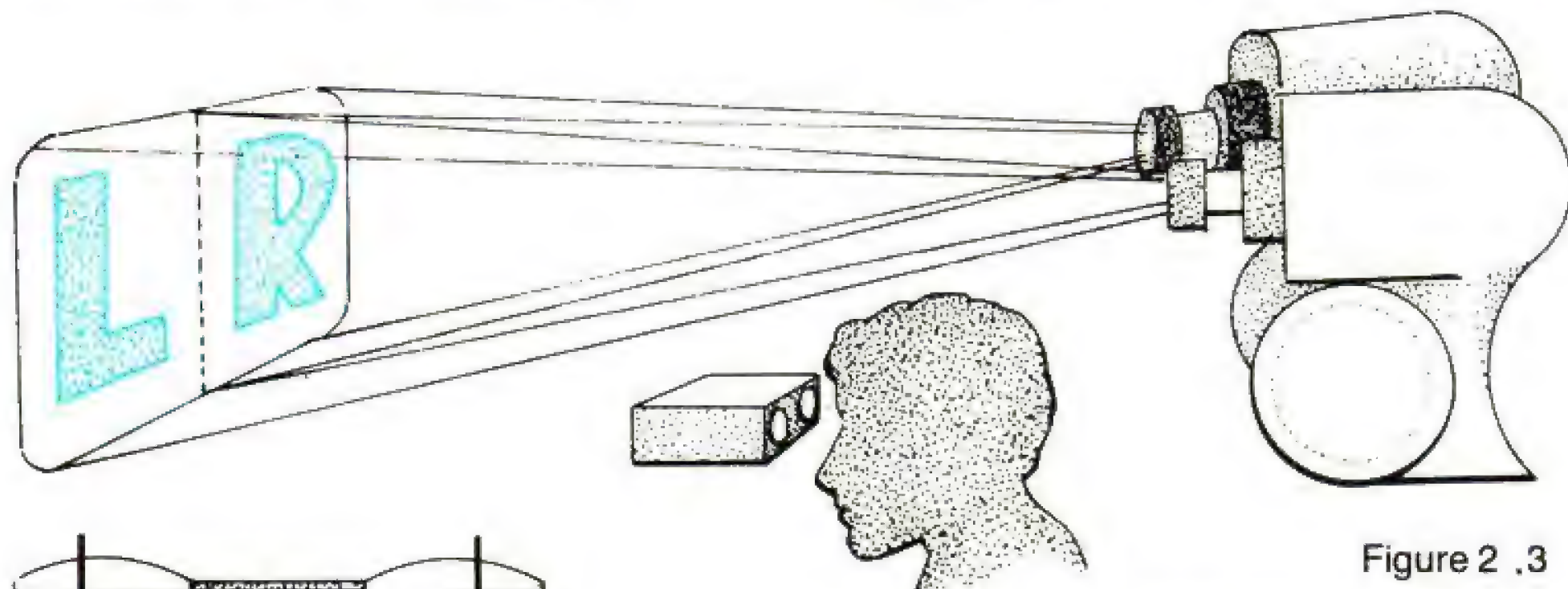


Figure 2 .3

The left and right images are projected side by side and viewed through a stereoscopic device such as the one diagrammed here. Note the cumbersomeness of the device. Even though planned to be mounted on a stand, entrepreneurs immediately understood the commercial impracticality of any sort of large and expensive viewing apparatus.

Eclipse System

In the fall of 1922 the Selwyn Theater on Forty-Second Street in New York City installed, at a cost of \$30,000, the "Teleview" system of three dimensions. This system is known generically as the eclipse method, and can use one projector and one strip of film. The left and right images are printed alternately one above the other on standard 35mm stock. The film is projected normally on the standard motion picture screen. The audience member must watch the film through a metal revolving shutter (fig. 4) which is mounted on a stand bolted to the armrest of the theater seat. The revolving shutter separates the left and right eye images by blocking light to the left eye while the right eye image is on the screen and allows the right eye to perceive that image and vice versa. While a bit cumbersome and subject to synchronization error, the system worked and enjoyed a three-year run.

Subject matter was a little meager however. The first films consisted of still-lives (water jugs, sculpture groupings, etc.), a travelogue featuring the Hopi and Navajo Indians, and the usual number of 3-D gimmicks—the most popular of which was a dragon

that rose from the orchestra pit, and scampered into the audience.

George Folsey, the cinematographer for MGM's *Forbidden Planet*, worked on a 3-D science-fiction short at the Biograph studios in 1922 entitled *M.A.R.S. or The Man from Mars*. It consisted of a number of scenic shots depicting the surface of the planet inhabited by creatures with large heads and long talons.

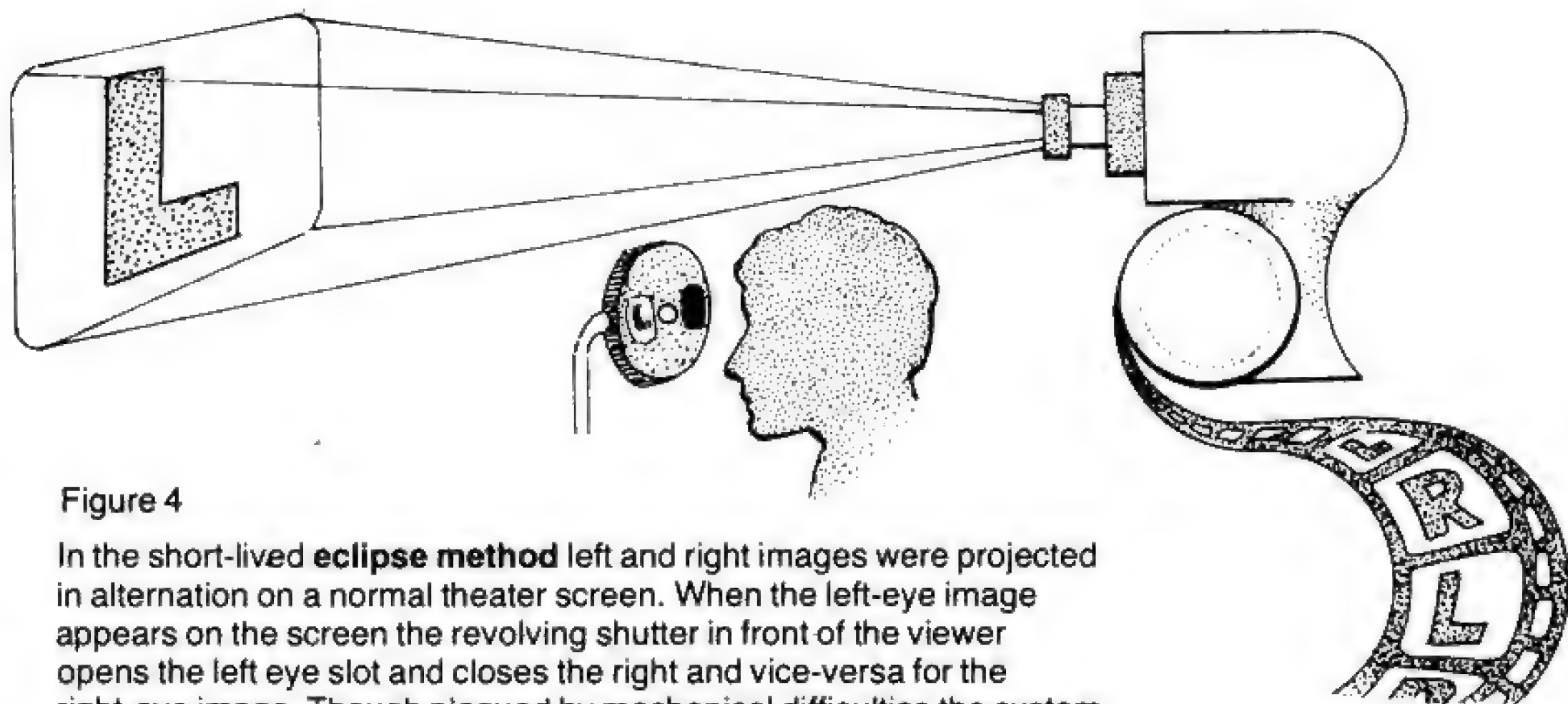


Figure 4

In the short-lived **eclipse method** left and right images were projected in alternation on a normal theater screen. When the left-eye image appears on the screen the revolving shutter in front of the viewer opens the left eye slot and closes the right and vice-versa for the right-eye image. Though plagued by mechanical difficulties the system was well received by the press at that time, and it had a modest run.

The Revolutionary Anaglyph

Red-Green Separation

The red-green anaglyphic process (fig. 5) is based on the patents of Ducos du Hauron, who in 1858 described a method of viewing stereoscopic prints without benefit of prisms. The system requires that the left image be dyed red and the right image be dyed green (or vice-versa). These two colored films are projected simultaneously, superimposed on the screen. The audience member must view the film through spectacles: the red lens obliterates the red image and turns the blue-green image black; the blue-green lens obliterates the blue-green image and turns the red image black. Thus left and right points of view of the projected image are seen by the left and right eyes separately.

In 1909 it was suggested that two strips of film were not necessary. Both the left and right images could appear on the same piece of film within the same frame. Using double-coated film, one side of the film would receive the left eye image dyed red and the other side would receive the right eye image dyed blue-green. Even at this early time before the days of Technicolor, tinted and dyed films were common for mood and color effects, so it was a simple matter to adapt to the red-green anaglyphic system.

The earliest public film in this process used two projectors, however, rather than the double coated positive film; it was called *The Power of Love* and played at the Ambassador Hotel Theater in Hollywood in 1922. Films

Around 1922 the third 3-D process appeared, and it, basically, is the one most widely used today—the anaglyphic method. The left and right eye images are projected simultaneously and superimposed on the screen. The viewer sees confusing double images unless he watches the screen through

some sort of spectacles.

There are two anaglyphic processes: the first requires the spectator to wear spectacles with one lens red and the other blue (or green, or any two complementary colors); the second requires spectacles fitted with polaroid filters, the axes of which are 90 degrees out of phase.

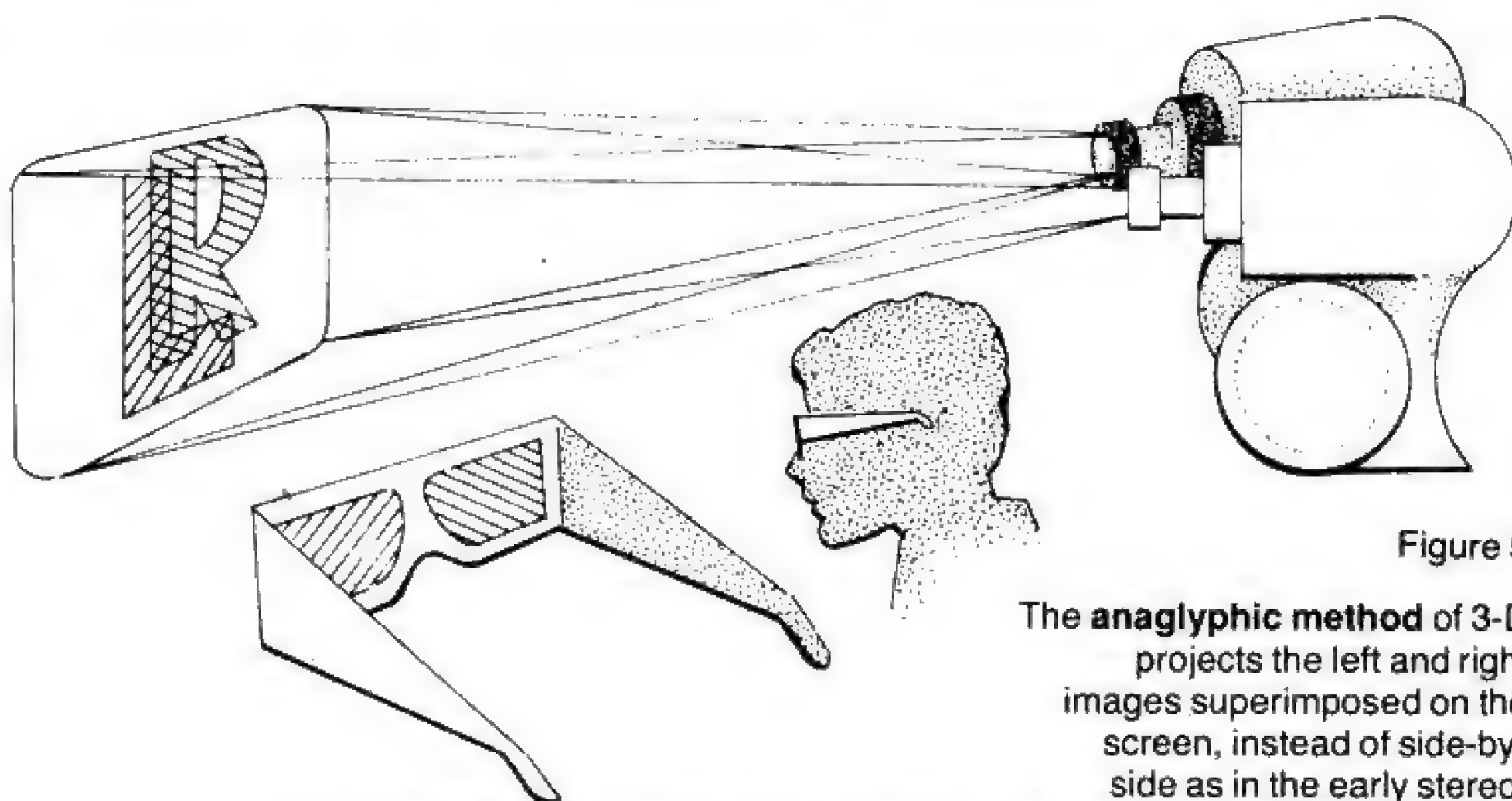


Figure 5

The **anaglyphic method** of 3-D projects the left and right images superimposed on the screen, instead of side-by-side as in the early stereo-

soscopic system of Friese-Green, or alternately projected in the system shown in figure 4. In order to achieve proper separation of the left and right images, so that the left eye sees *only* the left image and vice-versa, complementary colored filters are used—most commonly red and bluish-green. The two film stocks may either be dyed with the two colors or filters can be mounted on the projectors. Alternatively, a single projector may be used with the two colors on color stock.

in this early process were called *plasticons* and *plastigrams*. Instead of spectacles, the audience was given cardboard frames to hold up in front of their eyes resulting in a lot of very tired arms.

The *plasticon* opened at the Rivoli Theater in New York in 1922. Part of the film utilized the 3-D process; the real novelty here, though, was the control the audience had over the ending of the film. Two endings were shown simultaneously—one "sad" and one "happy" (the films were silent, of course). If the audience member wanted a "happy" ending he watched through the red filter; or if "sad" better fitted his mood, he watched through

the blue-green.

Plastigrams used the double-coated film process and played at the Cameo Theater in New York for three years. Billy Bitzer, D.W. Griffith's cameraman, was responsible for most of the cinematography as well as the development of the process.

The red-green anaglyphic process appeared again in 1936 and remained in motion picture houses as a novelty through 1941. These were MGM's *Audioscopiks*. These were the first 3-D films with sound and made use of the two-color Technicolor process, adapted for red-green anaglyph by J.A. Norling and J.F. Leventhal. Perhaps the best remembered of the

Audioscopiks was MGM's *Three Dimensional Murder* in 1941.

One of the earliest novelty uses of the red-green anaglyph had nothing to do with motion pictures at all! In 1918, the Keith-Abbey vaudeville circuit

featured a 3-D shadow-graph act, which featured a chorus line strutting its stuff and flashing high kicks at the audience. In the midst of the number, a translucent screen was lowered in front of the girls who were then il-

luminated from the rear with red and green light—casting red and green shadows on the screen. The audience members, by donning the red-green glasses, saw a 3-D effect of the girls' legs flying into their arms!

Polaroid Separation

The polaroid projection system is a step up from the red-green system, since color is possible. The polaroid system is responsible for making 3-D popular in the 1950's. Both black and white and color films used this process. Today, if you see a 3-D movie, chances are it will be in the polaroid process.

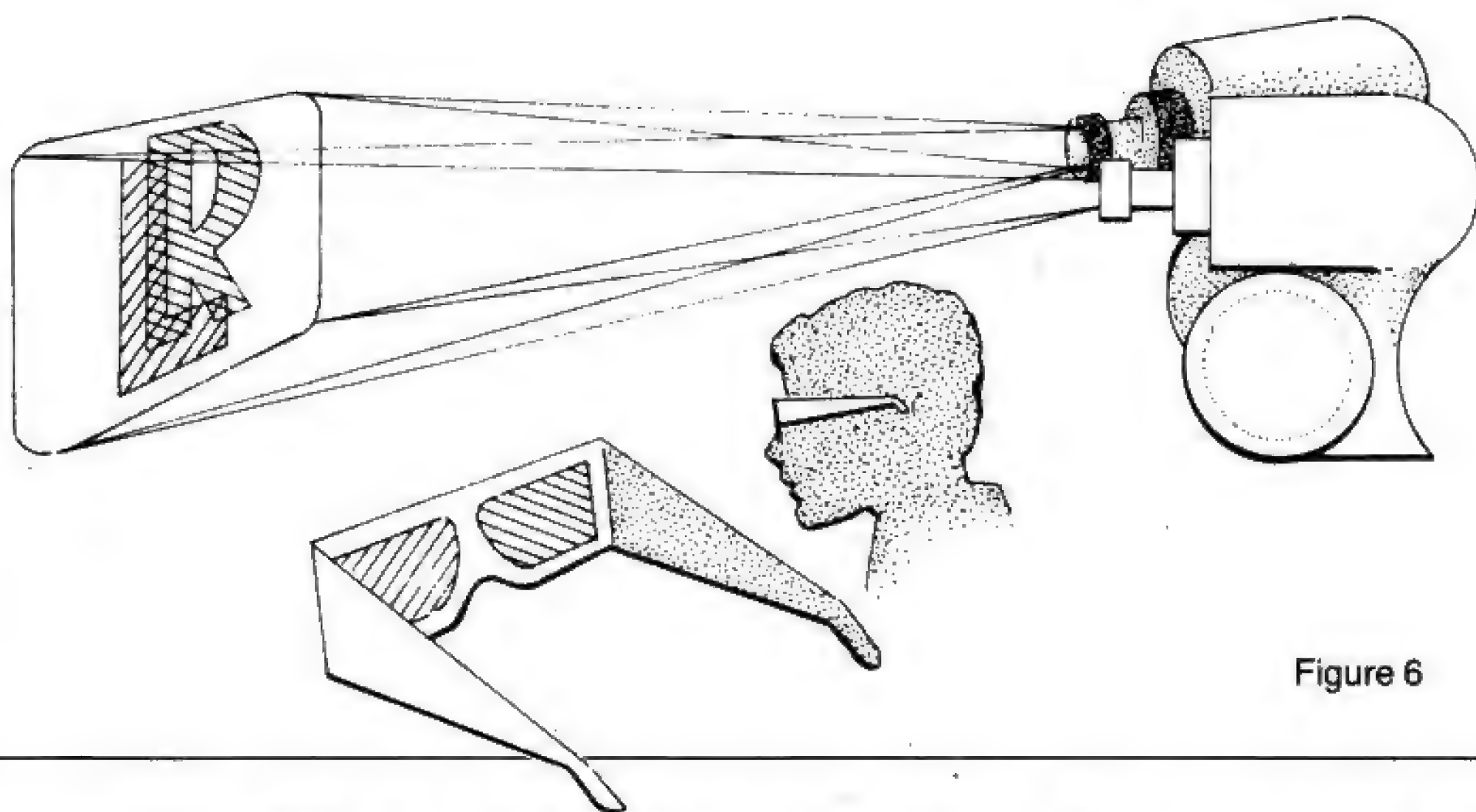


Figure 6

Instead of complementary colors to separate the two images, polarized light can be used. This system became possible in 1932 when Dr. Edwin H. Land patented a process for producing polaroid filters.

A polaroid filter allows light to pass only along a single axis due to the alignment of the crystals which comprise the filter. In polaroid anaglyphic projection, the two projectors have their filters adjusted so that they are projecting light of opposite axes (fig. 6). The spectacles worn have their polaroid lenses mounted to match the projectors. The projected images are superimposed on a special reflective screen (normal screens diffuse and depolarize the light, thereby confusing the images).

This system permits the projection of *full color 3-D films*. (Color films are also possible with the stereopticon and eclipse methods, but the systems are mechanical and clumsy.)

The 1950's to the Present and Beyond....

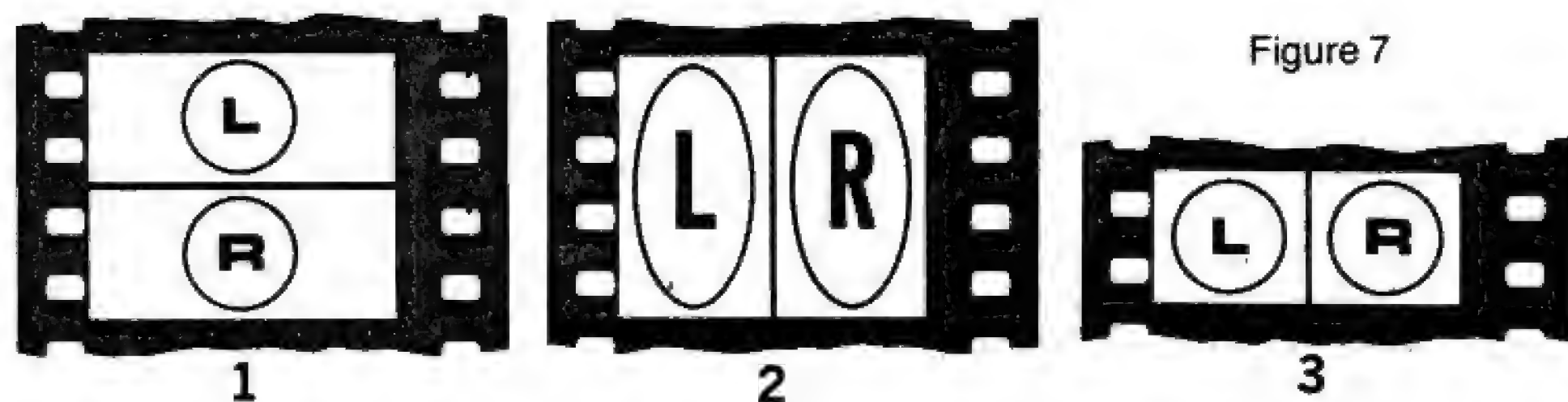


Figure 7

These film formats are most commonly used today for 3-D movies. The first shows the over-and-under system used by the Spacevision process utilized by *Fantastic Invasion of Planet Earth*. The other two formats are less common. Example two shows the left and right images in anamorphic (e.g. CinemaScope) squeeze. In projection, the squeeze is removed by the projection lens and the picture appears square on the screen. This process has the advantage of utilizing twice the image area of the third format, thus resulting in a sharper and more detailed image. *House of Wax*, has been exhibited in format number three. All of these formats are printed on 35mm stock. Some Russian and Canadian companies use formats 2 and 3 printed on 70mm stock for greater clarity, detail, and sharpness.

In the 1950's* two projectors were always used with the polaroid anaglyph. It was not until after the fad of the fifties that someone developed a method for single-strip projection in polaroid anaglyph:

The standard 35mm frame is split horizontally (fig. 7) and the left image

stacked above the right image. Special projection lenses with polaroid filters superimpose the two images on the screen. The two-projector synchronization problem is thereby eliminated. Further, in the fifties, since both projectors in the booth were used, they had to be fitted with special 5,000-foot take-up reels, so that an average-length film could be shown with no more than one intermission while reels were changed.

The first feature-length color polaroid 3-D film with sound was exhibited in 1937 in Germany entitled *You Can Nearly Touch It* (*Zum Greifen Nah*). The process was not used in public exhibition in the United States until the 1939 World's Fair in New York, when Chrysler Corp. produced a fifteen minute 3-D film combining stop-motion animation and live action to demonstrate the new Chrysler engine. Fair-goers were treated to the sight of engine parts dancing into place under the hood of the car—in 3-D and all in time with music.

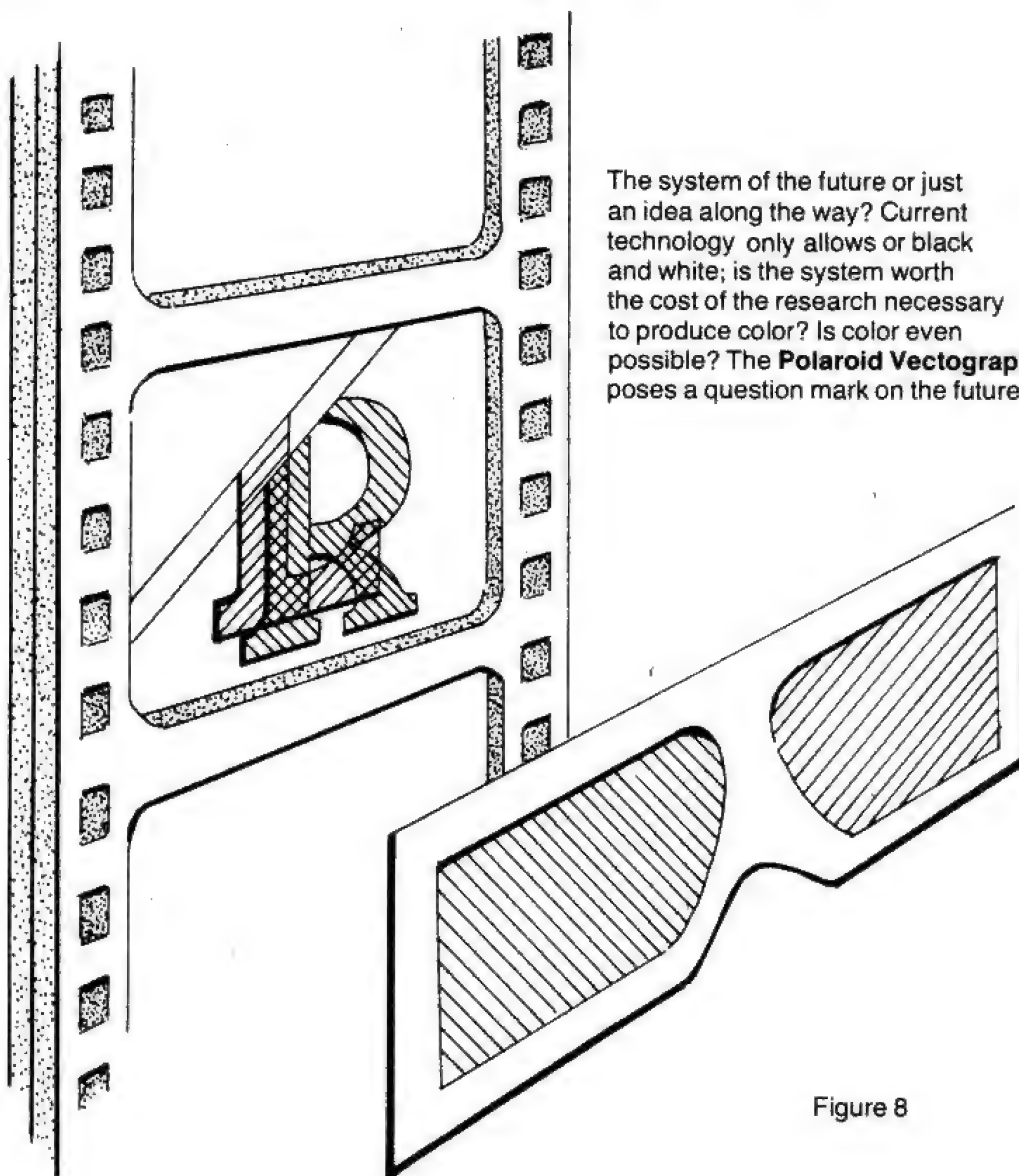
All color films today are projected in the single-strip polaroid anaglyph process. Old black and white 3-D films make the art-theatre and college circuits in red-green anaglyph. Universal has been making *It Came From Outer Space* and *Creature From the Black Lagoon* available in the red-green anaglyphic process; yet both these films were originally released in the far-superior polaroid process. Red-green anaglyph requires no special screen, no special lenses, and the cardboard spectacles with colored cellophane lenses are cheaper than polaroid.

*See STARLOG #4, March, 1977, for a discussion and complete listing of the 3-D movies of the 1950's.

Polaroid Vectograph

There is a further refinement of the polaroid anaglyph process that has never been publicly exhibited, principally because current technology will permit only black and white films to be made. Dr. Land thinks the process will work for color films, but much basic research needs to be done. The process is called *Polaroid Vectograph*. The single strip of film, double-coated with the left-eye image on one side and the right-eye image on the other, is silverless and grainless. Instead of the image being built up by various densities of silver halide, the image is expressed in "degrees of polarization." A piece of processed film would appear a neutral gray to the naked eye, but if the film is viewed through a standard polaroid filter whose polarizing axis is turned out of phase with the film, the image will spring into view (fig. 8).

In projection, the polaroid filter is "built into the film" by the nature of the process, thereby eliminating an additional polaroid filter at the projection lens and resulting in a brighter screen image. The polaroid spectacles worn in the audience are the same as for any other polaroid process.



The system of the future or just an idea along the way? Current technology only allows or black and white; is the system worth the cost of the research necessary to produce color? Is color even possible? The **Polaroid Vectograph** poses a question mark on the future.

Figure 8

The Russians and Their Autostereoscopic Grid

The next two systems have never been publicly seen in this country. They were suggested at the turn of the century and developed into a working system by about 1941 in Russia. The best known films made by the Russians in their process are: *Robinson Crusoe*, *May Night*, *Chekov's Lalim*, and the Rachmaninoff/Pushkin opera *Aleko*. The Russian system is unique in that it requires no glasses or view-

ing apparatus of any kind—at least none that the viewer must wear or manipulate.

The first involves an autostereoscopic viewing grid in which the two images are projected simultaneously through a grid onto a screen. Viewed through this grid, the pictures are separately directed so that each eye sees only its appropriate view. This vertical raster system may

consist of stationary bars, whirling bars (as in the cyclostereoscope used in Paris in 1949), or as a network of very fine wires. The Russians used 36,000 copper wires strung under high tension into a fan shape.

This latter development of the Russians eased the problems of the vertical rasters which necessitated only one correct viewing distance and position. The characteristics of the system are such that any sideways movement of the head will reverse the stereo effect. There is also considerable loss of light and a difficulty with diffraction of the image along the edges of the bars.

Parallax Panoramagram

Eventually the Russians developed a fifth 3-D process that also did not require audience members to wear glasses: the auto-stereoscopic lenticular screen—the *parallax panoramagram*, for short.

Again two or more pictures are projected in either front or rear projection modes onto a screen embossed with cylindrical corrugations which function as lenses. This principle is used in the United States to produce the 3-D postcards you can buy in any greeting card shop. The Russians have built a movie theater to display the process. It seats 200 people with the seats laid out into strict viewing lanes. The film is rear-projected onto engraved glass.

In recent years, however, the Russians have reportedly abandoned this system in favor of the Polaroid Anaglyph. Their projection system utilizes 70mm stock, printing the left and right images side by side within the frame. The images are superimposed by a specially designed projection lens with built-in polaroid filters. Greater image clarity and detail are the immediate advantages over the 35mm American over-and-under system.

The 3-D Motion Picture Camera

Figure 1

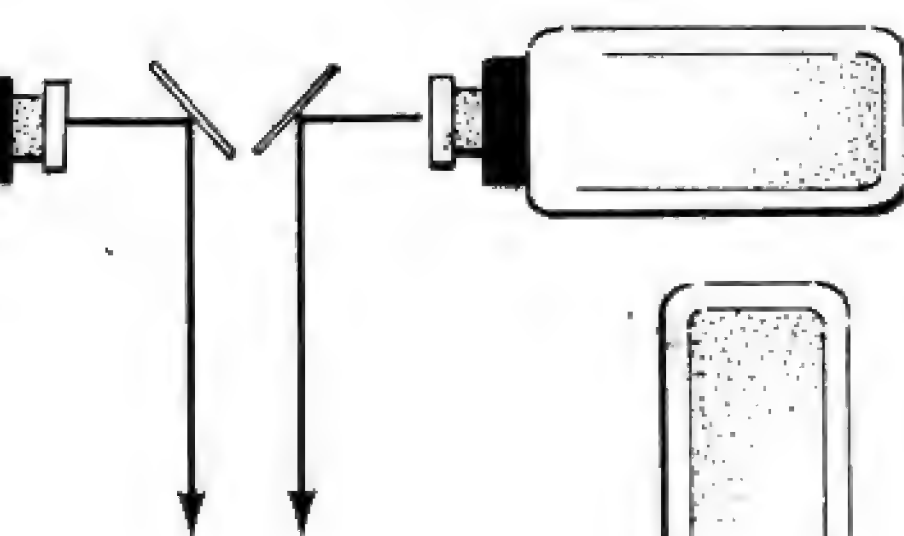


Figure 2

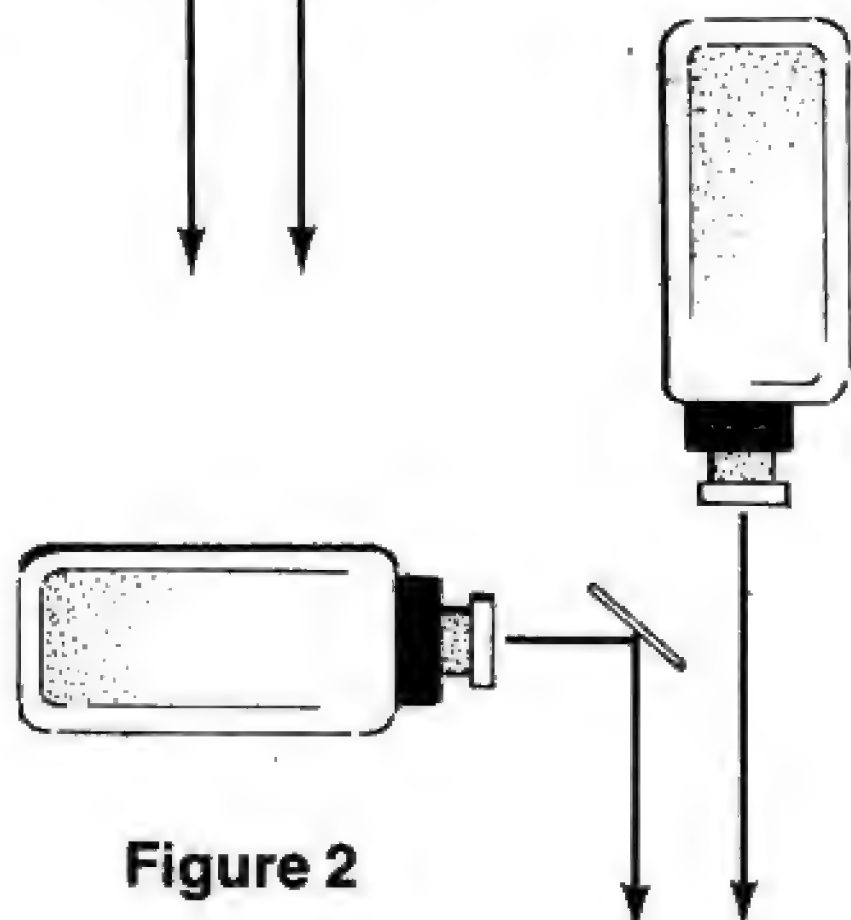
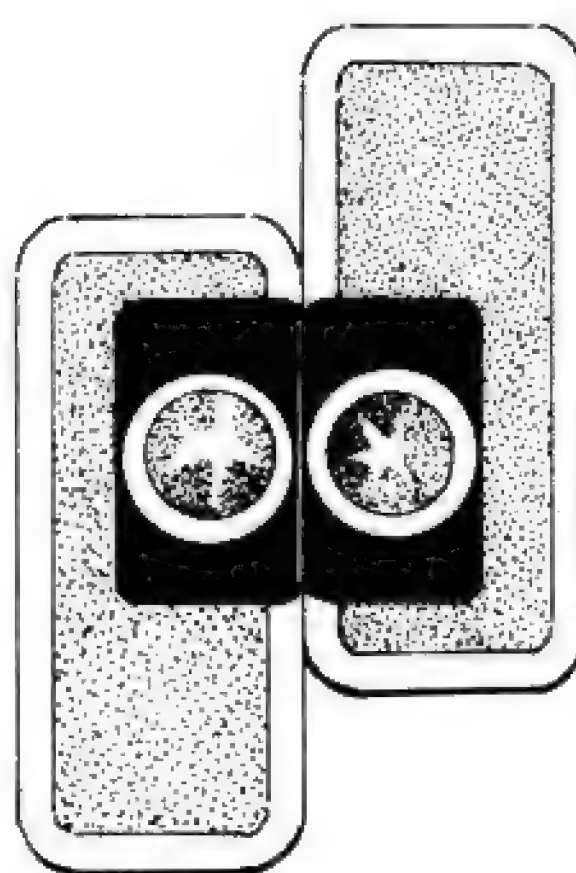


Figure 3



Diagrammed at the left are the three usual configurations for 3-D motion picture cameras. **Figure 1** is *Naturalvision* used for *House of Wax*. The two mirrors are manipulated to adjust convergence and interaxial distance. **Figure 2** uses only one mirror and is ideal for model work which requires a smaller interaxial distance. **Figure 3** has the advantage of compactness but the minimum interaxial distance is limited by the thickness of the camera body.

Holography for the Day After Tomorrow

The sixth and last major process is holography. It is still so much in its infancy that it can be compared to Edison and his assistant dancing in front of his first motion picture camera amazed that they got an image at all. Holography is enormously expensive and highly experimental.

Indicative of the state of the art in holography is the current exhibition at the Museum of Holography in New York City. They have on display a number of very new and exciting examples of holographic art as well as a number of pioneering classics.

Posy Jackson, the Museum's knowledgeable director, has a number of *motion* holograms or holographic movies. She says that the process, called a white light integral hologram, is limited to about 45 seconds running time. We are still a long way from feature length holographic movies.

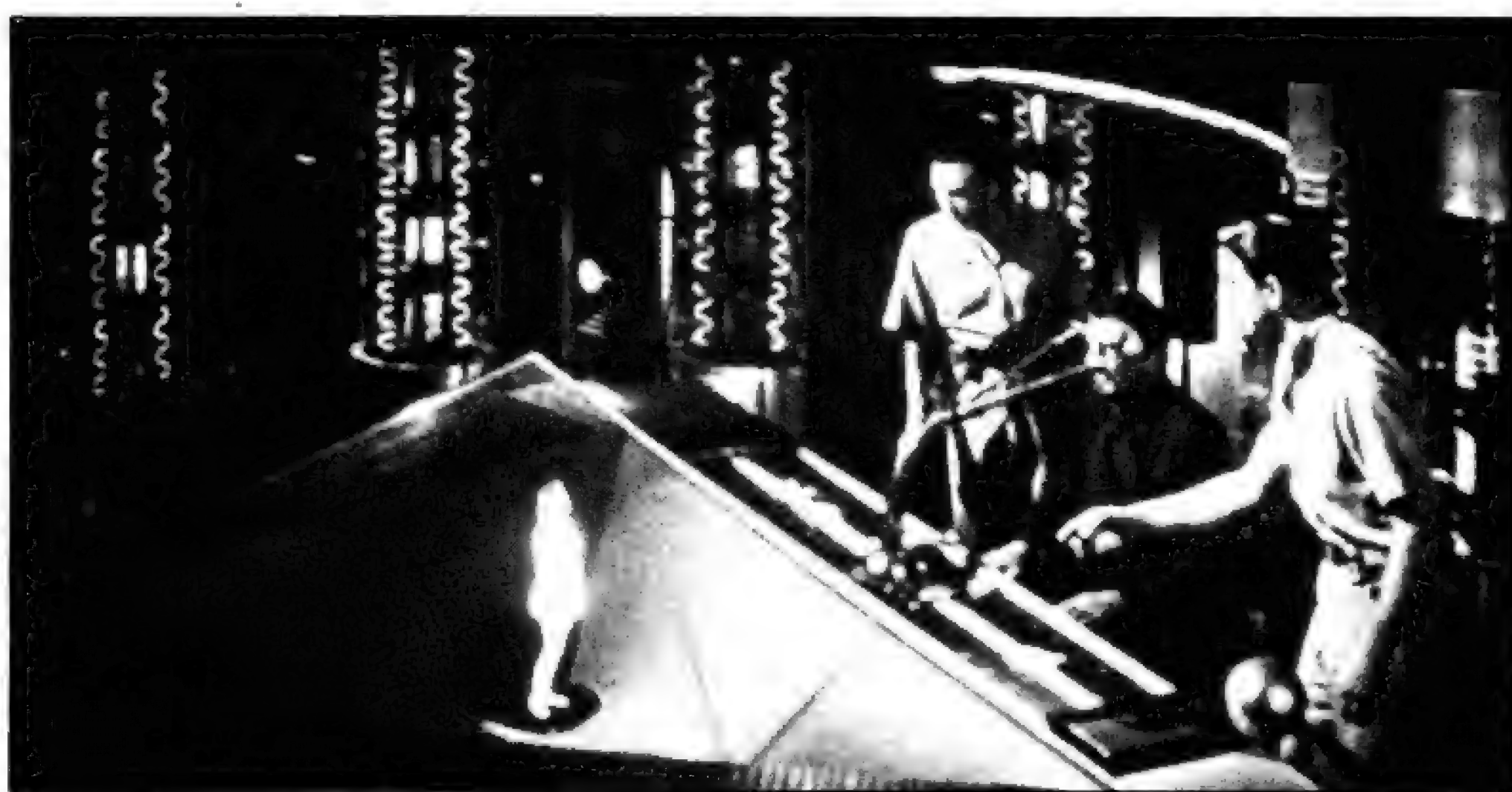
The museum is proud to display a recent first in holography—a hologram viewed with white light whose image appears in black and white.

Previous efforts produced an image that appeared in a spectrum of colors, hence the name *rainbow hologram*.

The museum has for sale books on holography as well as a number of holograms for sale to visitors. Ms.

Jackson says the first hologram they sold was of *Star Trek's* Enterprise.

For information concerning publications and exhibits write: The Museum of Holography, 11 Mercer St., New York, N.Y. 10013.



Dr. Morbius creates a three-dimensional image of his daughter, Altaira, in this scene from *Forbidden Planet*. While film writers of the 50's envisioned a "holographic" effect as science fiction, it was only 20 years later that *Logan's Run* filmed real holograms, by that time science fact.

Photo: MGM

Outer and Inner Space in 3-D

The two and a half inch distance between our eyes, while quite adequate for volume perception on earth, is useless across the vast distances of outer space.

Even our nearest neighbor in space, the moon, appears as a flat disk with light and dark patches to an observer on earth. How high are those mountains and cliffs? How deep are the

craters, cracks, and valleys? Astronomical stereography brings these topographical variations into relief for earth-bound viewers.

By allowing a good deal of time to pass between photographing the two halves of a stereoscopic pair, separation is achieved by the movement of the earth and moon relative to each other. In this manner scientists have

been able to "see" how high and how deep since 1864 when the first stereo views were taken of the moon.

Early, high quality astronomical stereo pairs were usually "glass views." They were photographed on sensitized glass plates and rendered as positive transparencies. This process had the advantages of sharpness, brilliance, and clarity since the images

were viewed by transmitted rather than reflected light. Though expensive, glass stereo pairs were much prized and remained popular for many years.

Three-D cameras traveled with Astronauts Edwin Aldrin and Neil Armstrong to the surface of the moon as part of NASA's historic Apollo mission in 1969. Certainly three dimensional views taken from the forbidding lunar surface are thrilling to earthbound scientists and citizens. They also provide precise information needed to guide the automatic lunar exploration craft.

The importance of 3-D for precise guiding can be demonstrated by a simple experiment. Spread your arms completely apart, close one eye, and try to bring your index finger tips together without locking your elbows. It can be done with a little practice, but with both eyes it can be done on the first try!

The Viking landers on Mars are stereographically equipped in order to guide the soil sampling arm in its search for life. Full color, 342° panoramic views can be generated by the scanners on the Viking lander. The twin cameras used for 3-D photography are spaced 31½ inches apart. This unusual inter-axial distance enables scientists to clearly perceive the separation of planes of depth all the way to the horizon.

Moving from the telescopic to the microscopic, 3-D can also look into the

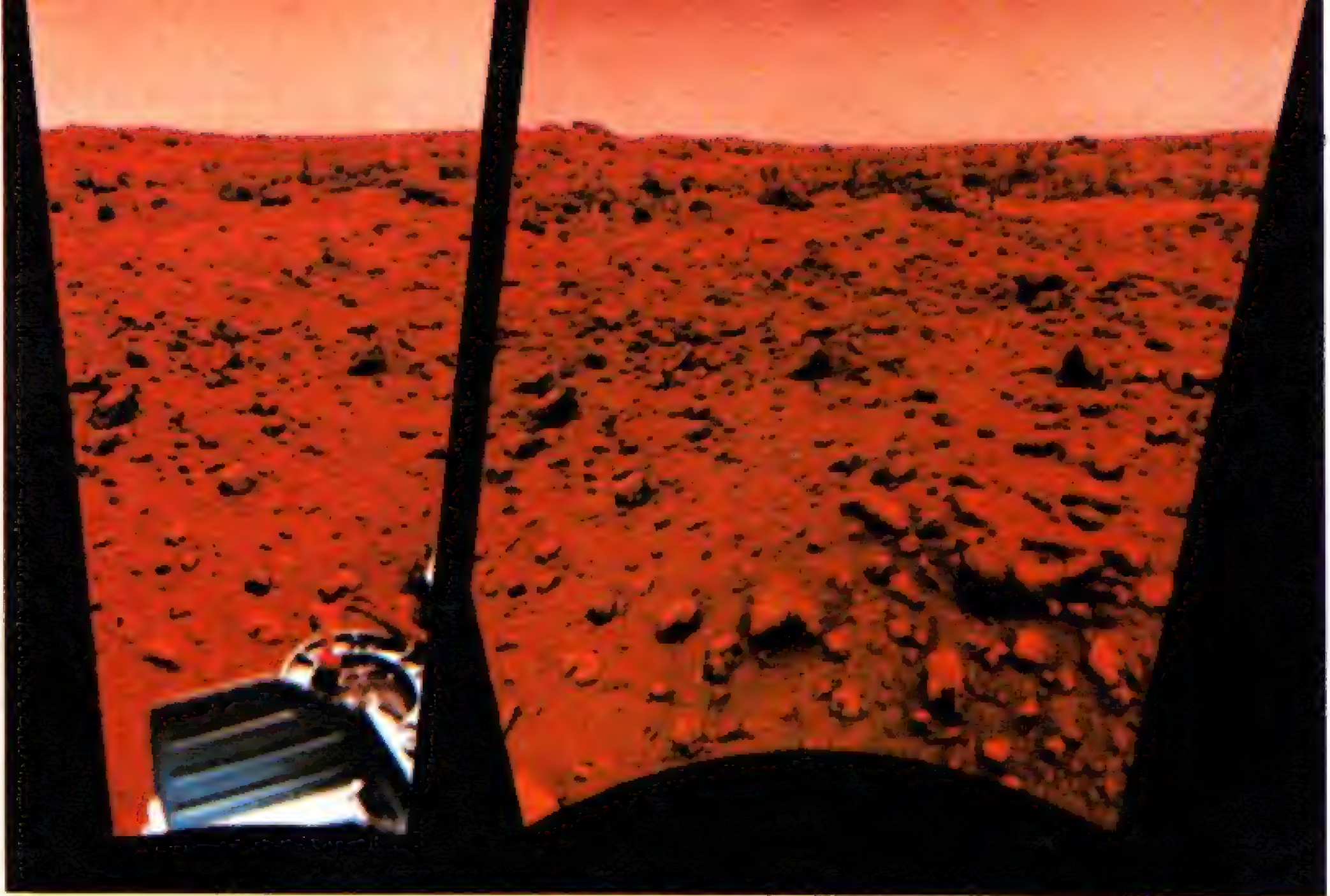


Photo: NASA

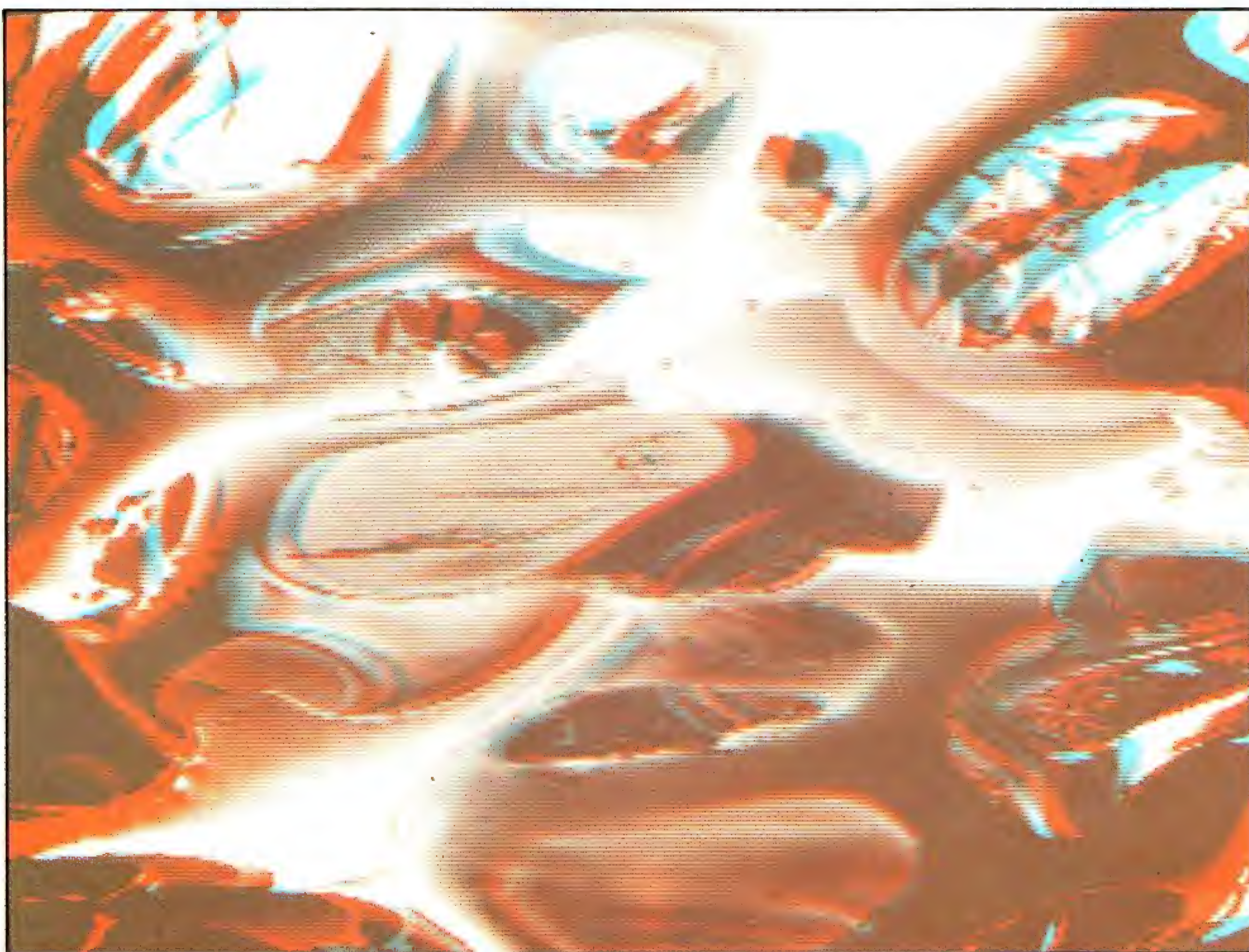
This stereo pair taken by two cameras mounted 31½ inches apart atop the Viking I Lander provides stereo coverage of a 45-degree Martian landscape looking southeast from the spacecraft. Taken at about noon local Mars time. These pairs should be viewed by the **drift method**.

world of "inner" space—such as the surface of a fruit fly's eye or a section of human lung tissue.

This world is visible thanks to the work of Eric J. Chatfield of the Electron Optical Laboratory at the Ontario Research Foundation. Mr. Chatfield directed the team of engineers and physicists that produced the 3-D capability with the scanning electron microscope (SEM).

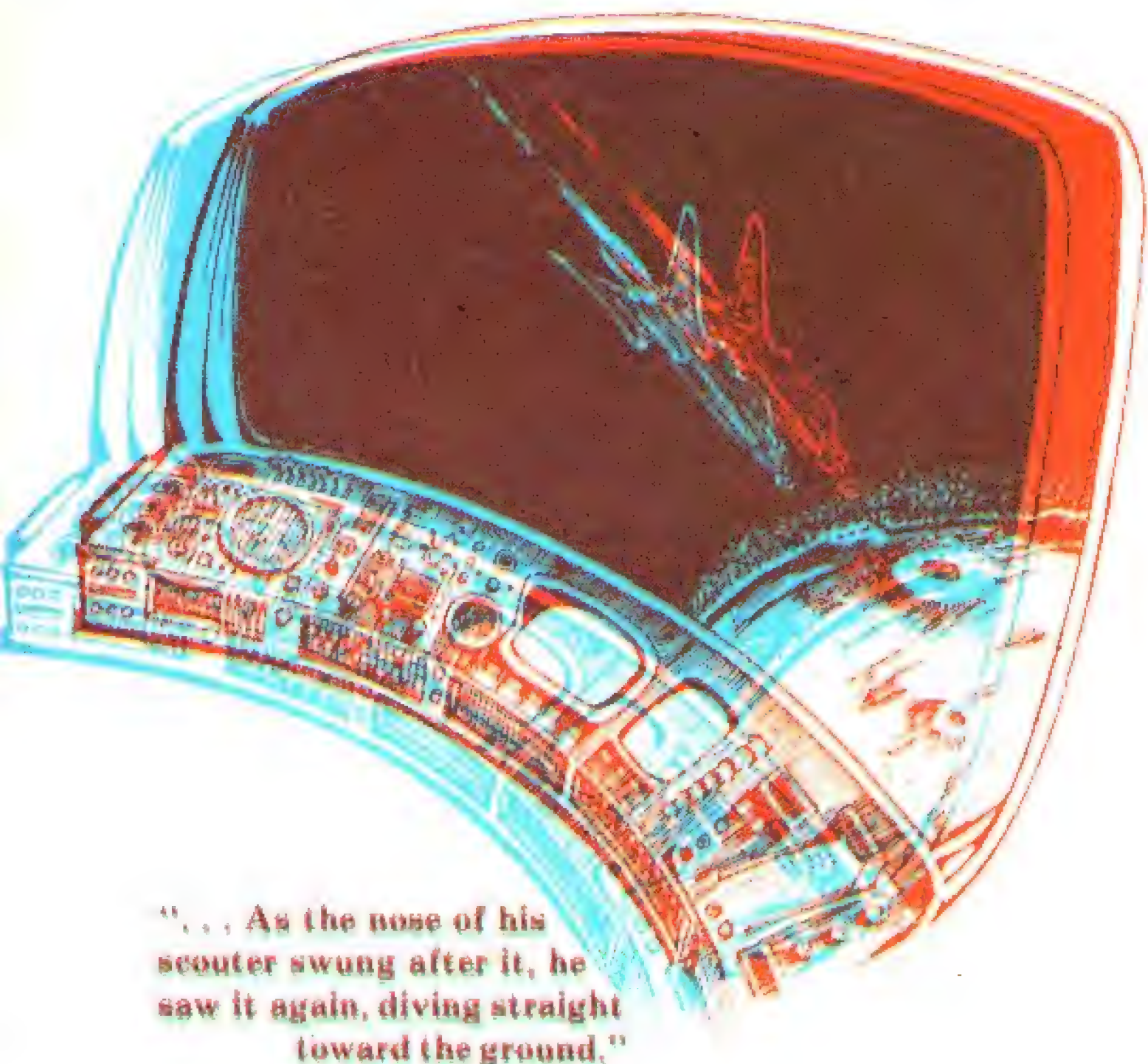
For the first time biologists can manipulate specimens in microdissection by monitoring in 3-D on an ordi-

nary color TV screen. The SEM, which can magnify images up to 20,000 times, produces the two points of view necessary for 3-D viewing by deflecting the electron scanning beam in two directions. The first signal is fed into the red color signal input of a TV monitor while the second scan is fed into the green color signal input. These two complementary color images are displayed on the TV monitor and viewed with the same red-green glasses used to view movies and comic books.



This 3-D SEM view of soft plastic foam reveals the typical way in which man's synthetic materials mimic the shapes of nature. Such detailed views of materials can aid manufacturers in determining how products will perform under certain conditions or why they have failed in some cases. View is 115X.

Reproduced from Science Year by permission of Field Enterprises Educational Corporation. Copyright 1975



"... As the nose of his scouter swung after it, he saw it again, diving straight toward the ground."

Compare this "Arena" illustration in 3-D with the "flat" version that appeared in STARLOG #4 on page 36.

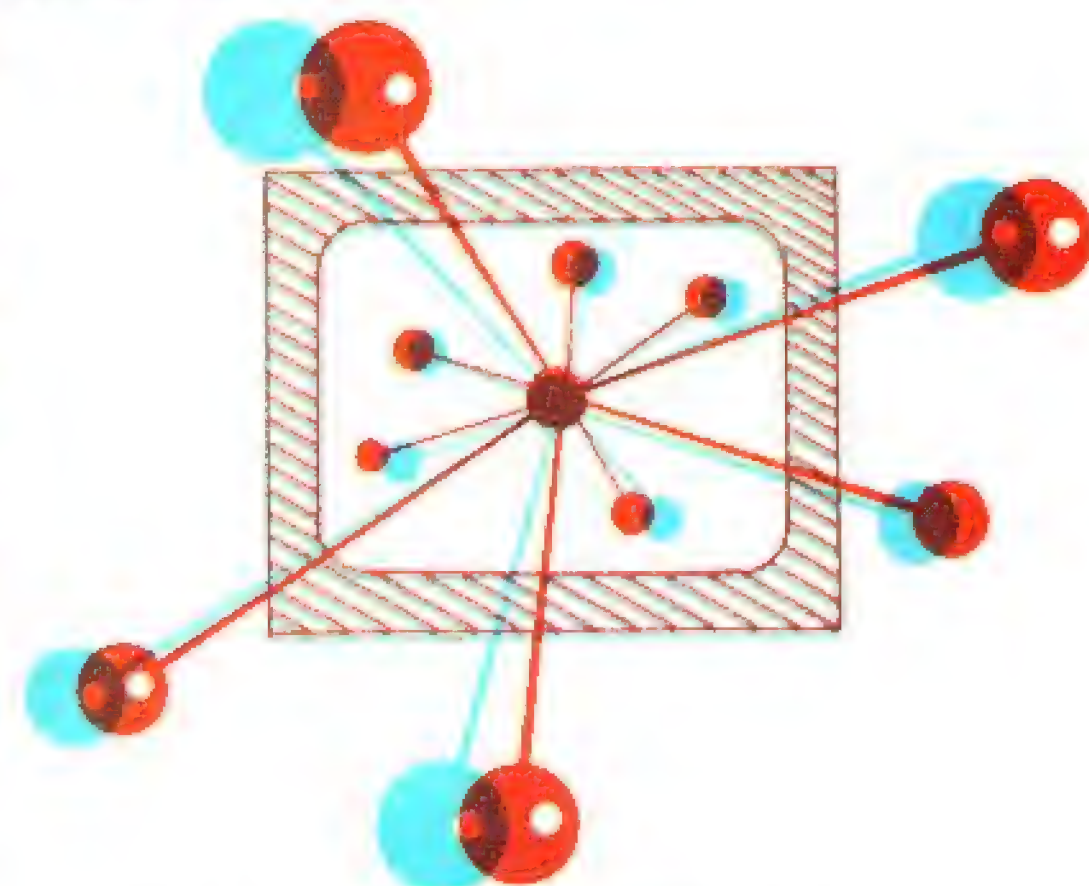


This panel from "Tommy Tomorrow" was originally published in the *Batman* 3-D comic.

©1966 National Periodical Publications



WHILE THE WHOLE NATION IS IN HOLIDAY MOOD, CELEBRATING ITS NEW FREEDOM, DR. ZARKOV REVELS IN ITS AMAZING, BUT NEGLECTED LABORATORIES. HE POINTS TO THE IMAGE-FIELD OF A GREAT ELECTRON-TELESCOPE—"LOOK, FLASH--
3. OUR OWN BELOVED WORLD!"



Visual adventure in 3-D can take the form of even the most simple of designs.

Flash Gordon seems ideal for 3-D graphics as do most stories relating to adventure and science fiction.

Do-It-Yourself 3-D!



Figure 1



Figure 2

You can take your own 3-D photos with whatever kind of camera you own! This is how we produced 3-D photos here in the STARLOG office. **Figure 1:** a strip of masking tape is laid down to align the camera in two different positions. **Figure 2:** A ruler is used to mark the tape in two places 2½ inches apart (normal human eye spacing). A piece of masking tape on the center of the back of the camera needs to be marked with a vertical line as shown. **Figure 3:** The line on the back of the camera is matched with the right-hand mark on the tape for your first exposure, thus creating the *right* image of the stereo pair. **Figure 4:** The *left* image of the stereo pair is taken with the camera still aligned against the tape (aimed in exactly the same direction) but with the camera mark matched with the left-hand tape mark. When you get your B/W film developed ask to have the prints made wallet size (see our photos on pages 18 and 19). The smaller print size makes 3-D viewing by the *cross* or *drift* methods easier. The left photo should be placed on the left for viewing by the *drift* method and vice versa for the *cross* method. Try experimenting with different distances between the two camera positions and see how the results change in depth.

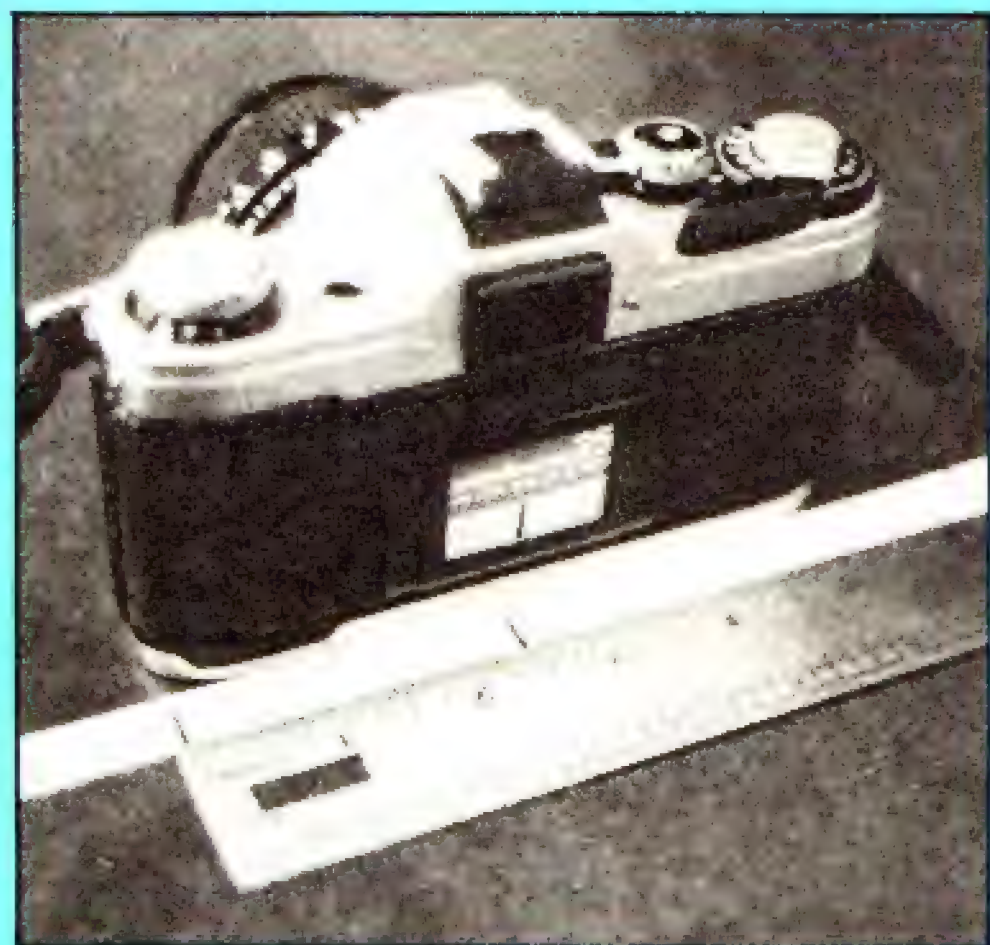


Figure 3

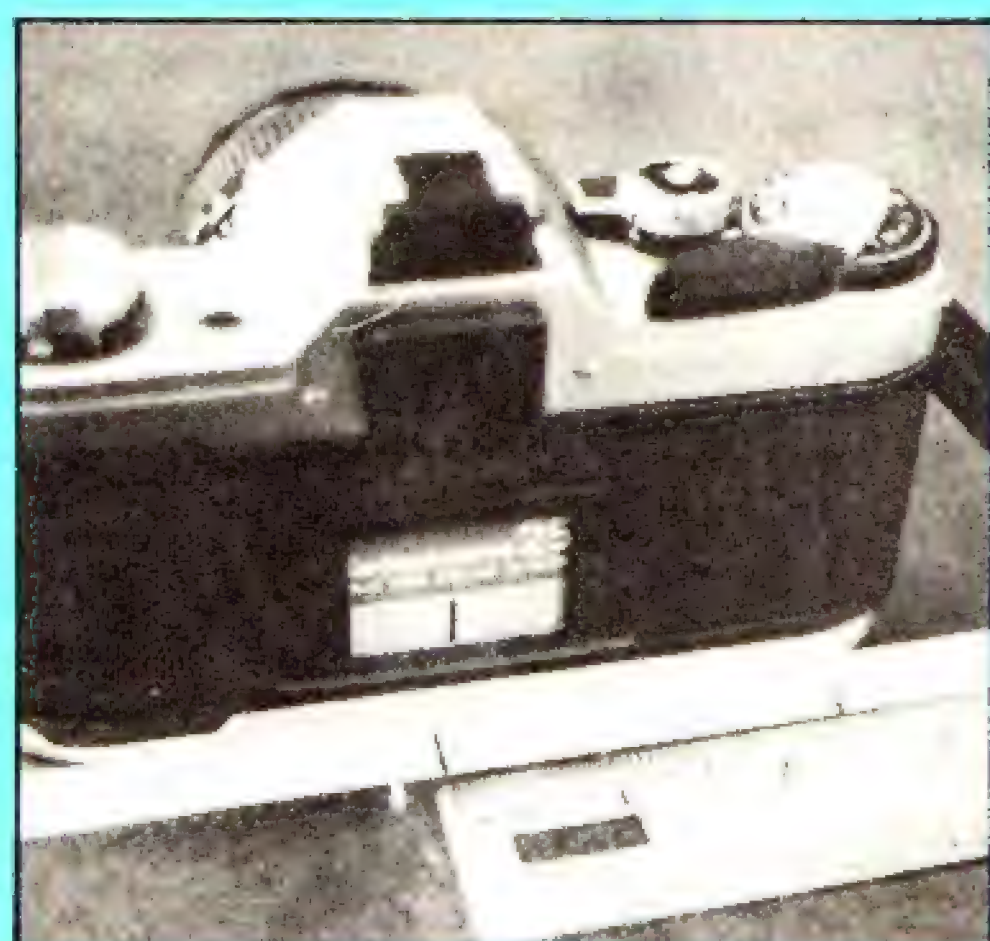


Figure 4



R



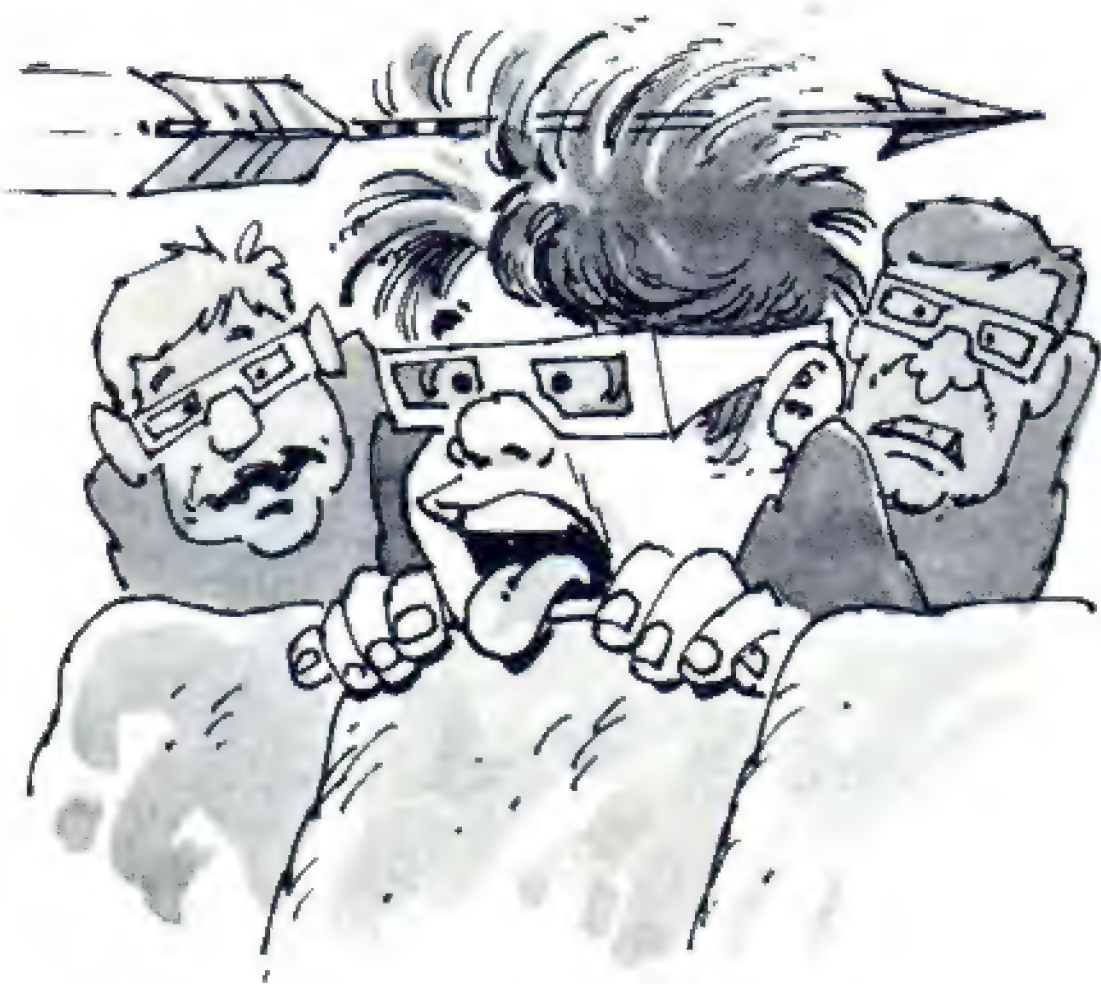
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These are the stereo pairs that we made using the method described. We have arranged them to be viewed by the *cross* method. You'll discover many ideas for 3-D photos around the home.

How Distant the Dream?

Three-D still has a lot of problems. Unlike "flat" films, every person in the theater sees a 3-D film differently. Those nearest the screen experience less of a 3-D effect as the depth of field flattens. Those too far away will see an exaggerated 3-D effect.

Designing films for the medium requires special setups and mathematical computations in order to establish what is behind the 3-D "window" and what is in front of it. In flat pictures we accept the convention that the screen is a picture frame and we are seeing people standing behind it, even when we have close-up shots of the upper part of an actor's body. Three-D films are still at the stage of the early silents in which the director was admonished to photograph actors only in full-length shots so the audience could see what the actor was standing on! In 3-D if the actor walks toward the camera through the "3-D window" (the two dimensional movie screen "frame" becomes a window in 3-D) his torso will



Art: JACK RICKARD

be seen to just hang in space cut off from the rest of his body. It can be very disconcerting to the uninitiated.

The 3-D film has always been marketed as a novelty—for fad consumption only. After the public tired of whatever 3-D process was in vogue, there elapsed a time of waiting until further refinements or new systems were developed. Perhaps because businessmen and advertisers didn't know what they had or what to do with it. They couldn't see the dream held so clearly by the basement tinkerers who accepted the challenge of "I can see it. How can I make it?"

The history of color in films is similar. Color, in principle, is not intrinsically necessary to the telling of a screen play. But it's pretty; it can be fun; and it adds a measure of reality in

certain situations. The same is true of 3-D. Most movies are shot in color today since there is no longer a significant economic advantage with black and white. Also most movie producers assume the public will not go to a new movie in black and white since black and white is old-fashioned and unexciting—something for old classics. Science-fiction writers envisage a time when films will be shot in 3-D for the same reasons that most films are shot in color today.

But then perhaps 3-D will have another chance to educate an audience with the current release of *Fantastic Invasion of Planet Earth* and the re-releases of *House of Wax*, *It Came From Outer Space*, *Creature From the Black Lagoon*, and *Frankenstein*. Science fiction may save 3-D yet! ★

Get Your Own

3-D GLASSES

In order to see Red-Green Anaglyphic drawings and photos in full three-dimensions, you must have color-matched Red-Green viewer glasses. In case you haven't saved a pair from an old comic book or movie, STARLOG has obtained a limited quantity of high quality Red-Green 3-D viewers for our readers. To get your viewer, send 50¢ to the address below, and to be sure your viewer mailed out the same day the order is received, be sure to include a self-addressed stamped envelope (SASE with 13¢ First Class postage affixed) which must be at least 6" in length.

STARLOG 3-D Glasses
180 Madison Ave., Suite 1503
New York, N.Y. 10016

enclose: 50¢ per viewer plus a 6" SASE

STARLOG

TELEVISION

Science Fiction Address Guide

Information researched and compiled by Robert M. Hefley

EDITOR'S NOTE:

STARLOG constantly receives a deluge of letters from readers with requests for various addresses. It has quickly become apparent that our audience is not the passive kind but is eager to voice their opinions, challenge the powers, request information, ask questions, and generally seek out anything that will add to their enjoyment of science fiction entertainment. In an effort to direct these overwhelming requests away from our busy little office and provide a much-needed service to our readers, this issue introduces the first section of a basic address guide for SF fans.

Future issues will list movies and other categories. This issue covers television. Under each production company you will find cast and staff names that will help you determine where to write in order to reach a particular person. Please note that syndicators and networks generally handle distribution of TV shows to local stations while production companies should be contacted regarding the content of the show, the cast, and staff. This is not intended to be an exhaustive listing covering the entire history of television production. For current shows, recent shows, and shows in syndication . . . this guide should provide substantial information to aim your mail in the right direction.

KEY

All show titles are designated with the following codes

LA = live action

AN = animation

DM = documentary

S = continuing series

X = one-shot or special

C = current show

R = in syndication

ADDRESSES

SHOW INFORMATION

PRODUCTION INFORMATION

ABC
1330 Avenue of the Americas
New York, NY 10019
(212) 581-7777

THE BIONIC WOMAN (LA-S-C)

HOLMES AND YOYO (LA-S)
Richard B. Shull (Holmes)
John Schuck (Yoyo)

**THE KROFFT
SUPERSHOW (LA-S-C)**

**THE SIX MILLION DOLLAR
MAN (LA-S-C)**

**THE NEW, ORIGINAL
WONDER WOMAN (LA-S-X)**
Lynda Carter (Wonder Woman)
Lyle Waggoner (Major Steve Trevor)
Cloris Leachman (Queen Hippolyte)

Information listed under
Harve Bennett Productions

Executive Producer: Leonard Stern
Producer: Arne Sultan

Information listed under Sid
and Marty Krofft Productions

Information listed under Harve
Bennett Productions

Producer: Douglas S. Cramer

**ALAN LANDSBURG
PRODUCTIONS**
110 North Doheny Drive
Beverly Hills, California 90211
(213) 273-7400

IN SEARCH OF . . . (LA-DM-C)
Leonard Nimoy (Host)

ADDRESSES	SHOW INFORMATION	PRODUCTION INFORMATION
IRWIN ALLEN PRODUCTIONS 4000 Warner Boulevard Burbank, California 91522 (213) 843-6000 (Many of the programs produced by Irwin Allen are syndicated by 20th Century-Fox Television)	LAND OF THE GIANTS (LA-S-R) Gary Conway (Steve Burton) Don Matheson (Mark Wilson) FANTASTIC VOYAGE (AN-S-R) LOST IN SPACE (LA-S-R) Guy Williams (John Robinson) June Lockhart (Mrs. Robinson) Mark Goddard (Major Don West) Jonathan Harris (Dr. Smith) THE TIME TUNNEL (LA-S-R) James Darren (Tony Newman) Robert Colbert (Doug Phillips) Lee Meriweather (Dr. MacGregor) Whit Bissell (General Kirk) VOYAGE TO THE BOTTOM OF THE SEA (LA-S-R) Richard Basehart (Admiral Nelson) David Hedison (Cmdr. Lee Crane)	Producer/Director: Irwin Allen Producer: Irwin Allen Animation: Filmation Assoc. Producer: Irwin Allen Special Effects: L.B. Abbott, Howard Lydecker Producer: Irwin Allen Exec. Producer: Irwin Allen Art Director: William Creber Special Effects: L.B. Abbott
AMERICAN INTERNATIONAL TELEVISION, INC. 9033 Wilshire Boulevard Beverly Hills, California 90211 (213) 278-8118	JOHNNY SOKKO AND HIS FLYING ROBOT (AN-R) PRINCE PLANET (AN-R)	
HARVE BENNETT PRODUCTIONS Universal Studios Universal City, California 91608 (213) 985-4321	THE BIONIC WOMAN (LA-S-C) Lindsay Wagner (Jaime Somers) Richard Anderson (Oscar Goldman) THE SIX MILLION DOLLAR MAN (LA-S-C) Lee Majors (Steve Austin) Richard Anderson (Oscar Goldman) Martin Brooks (Dr. Rudy Welles) GEMINI MAN (LA-S-R) Ben Murphy (Sam Casey) Katherine Crawford (Dr. Abigail Lawrence) Leonard Driscoll (William Sylvester) THE INVISIBLE MAN (LA-S-R) David McCallum (Dr. Daniel Westin) Craig Stevens (Walter Carlson)	Exec. Producer: Harve Bennett Producer/Writer: Kenneth Johnson Exec. Producer: Harve Bennett Exec. Producer: Harve Bennett Producers: Frank Telford, Robert F. O'Neill Exec. Producer: Harve Bennett Producer: Steve N. Bochco
CBS 51 West 52 Street New York, NY 10019 (212) 975-4321	ARK II (LA-S-C) FAR OUT SPACE NUTS (LA-S-C) SHAZAM/ISIS HOUR (LA-S-C) SCOOBY DOO/DYNAMUTT HOUR (AN-S-R)	Information listed under Filmation Associates Information listed under Sid and Marty Krofft Productions Information listed under Filmation Associates Produced by Hanna-Barbera
FILMATION ASSOCIATES 18107 Sherman Way Reseda, California 91335 (213) 345-7414	ARK II (LA-S-C) Jean Marie Hon (Ruth) Terry Lester (Jonah) Jose Flores (Samuel)	Exec. Producers: Norm Prescott, Lou Scheimer, Dick Rosenbloom

ADDRESSES	SHOW INFORMATION	PRODUCTION INFORMATION
FILMATION	STAR TREK ANIMATED (AN-S-R) SHAZAM/ISIS HOUR (LA-S-C) Joanna Cameron (Isis) Michael Gray (Billy Batson) John Davey (Captain Marvel)	Exec. Producers: Scheimer, Prescott, Rosenbloom
FOUR STAR INTERNATIONAL, INC. 400 South Beverly Drive Beverly Hills, California 90212 (213) 277-7444	TOWARDS THE YEAR 2000 (DM-X)	
GOLD KEY ENTERTAINMENT 855 North Cahuenga Boulevard Hollywood, California 90038 (213) 466-9741	IN SEARCH OF ANCIENT ASTRONAUTS (DM-X)	
INDEPENDENT TELEVISION CORPORATION 555 Madison Avenue New York, NY 10022 (212) 826-1555	SUPERCAR (AN-S-R) FIREBALL XL-5 (AN-S-R) THUNDERBIRDS (AN-S-R) CAPTAIN SCARLET AND THE MYSTEREONS (AN-S-R) THE PRISONER (LA-S-R) Patrick McGoochan (Number Six) Virginia Maskell Guy Doleman George Baker UFO (LA-S-R) Ed Bishop (Cmdr. Ed Straker) George Sewell (Col. Alex Freeman) Michael Billington (Col. Paul Foster) SPACE: 1999 (LA-S-C) Martin Landau (John Koenig) Barbara Bain (Helena Russell) Catherine Schell (Maya) Nick Tate (Alan Carter) Tony Anholt (Tony Verdeschi) Zienia Merton (Sandra Benes)	Exec. Producers: Gerry and Sylvia Anderson Producer/Special Effects: Reg Hill Exec. Producers: Gerry and Sylvia Anderson Exec. Producers: Gerry and Sylvia Anderson Producer/Special Effects: Reg Hill, Brian Johnson Exec. Producers: Gerry and Sylvia Anderson Producer/Special Effects: Reg Hill Exec. Producer: Patrick McGoochan Producer: David Tomblin Exec. Producer: Gerry Anderson Producer/Special Effects: Reg Hill Exec. Producer: Gerry Anderson Producer/Story Editor: Fred Freiberger Special Effects: Brian Johnson Special Effects Cameraman: Nick Adler
SID AND MARTY KROFFT PRODUCTIONS 7200 Vineland Avenue Sun Valley, California 91352 (213) 875-3250	KROFFT SUPER SHOW (LA-S-C) "Wonderbug": John-Anthony Bailey David Levy Carol Anne Seflinger "Dr. Shriner": Jay Robinson (Dr. Shriner) Billy Barty (Hugo) "Electrawoman and Dynagirl": Diedre Hall (Electrawoman) Judy Strangis (Dynagirl) "The Lost Saucer": Ruth Buzzi (fi) Jim Nabors (Fum)	Exec. Producers: Sid and Marty Krofft Producers/Directors: Al Schwartz, Jeff Regas, Walter Miller

(Continued on page 46)

STARLOG INTERVIEW

Don Dixon

(spacescape artist)

What the science-fiction writer is to literature, the spacescape artist is to painting. He closes his eyes to see his subject and produces vistas that open our minds. Don Dixon is a newly established visionary of the drawing board who talks about his young career, his aims and purposes, and his trips to other planets and solar systems.

By DAVID HOUSTON

"I decided to make a living as a space artist in October of 1971. I was up in my room at Berkeley, out of money, and there was some idiotic rule that you couldn't attend classes part time—I suppose because they wanted to keep out as many as possible of those who just didn't want to go to Viet Nam. Anyway, it was very hard to hold down a part-time job while going to school full time; so I sat down and cranked out five pictures that were not very good, ran an ad in *Sky and Telescope* magazine selling slides of them—and to my surprise, people bought the things. So I started making a living at it. Now it pays the rent and buys the groceries."

Soft spoken and articulate, Don Dixon has, at age twenty-five, attained what many never do: he's self-employed at work he loves. In a corner by his efficiency apartment's kitchen, a large, partially finished painting (an animation background for a NASA film) is surrounded by a neat clutter of brushes, paints, and stacks of notes. Over the couch hangs a space-scape—the only one that failed to sell at a recent one-man show. Another framed spectacular on the same wall is a commission job for a book jacket. Don Dixon has come a long way in the few years since October, 1971.

What was he studying at the time?

"I wanted to be ... not the theoretician-type astronomer, but what they call an observationalist—a telescope jockey, the guy who freezes on top of the mountain making spectrographs." He had studied physics and astronomy for two years at a junior college before his one year at the University of California at Berkeley. "I'm a dropout," he says, chuckling at the irony of it.

"I decided that since there are about five hundred astronomy jobs available in the country and something like ten thousand applicants, I should look for some other way of making a living."

There are many logical directions a physics major might go in search of a livelihood. Why painting?

"I've wanted to be an artist since I was about eight. I started by drawing birds, which I doubt if I could do now." When he was around ten, he discovered science fiction. "So I started puttering around—building telescopes, taking pictures of the stars." When he was fourteen, he found a copy of *The Conquest of Space*, a landmark book with now-famous illustrations by the first great space artist: Chesley Bonestell. "I thought the book was just beautiful. I don't think anybody's come close to matching it, even now."

At first, the combination of Bonestell's paintings and all the science fiction literature he was consuming led Don to try being a writer.

"I cranked out maybe 100,000 un-

printable words. Had some fun. But from that I decided it might be a good idea to try to make my living as an astronomer. So I planned my education that way." And now he paints breathtaking pictures.

There's a definite sense of drama about his work, not just the quality of a lunar or Martian snapshot. How consciously is that accomplished?

"I think I got my nerve to do stark symmetry (see illustration, page 37) from *2001*. Kubrick kept doing that all the way through. It's something you're always warned against, but he made it work. I had to teach myself not to do it as often as I had the urge to; but when it works well, it is very dramatic."

One of his paintings shows a Saturn suspended literally on edge, between towering rock pinnacles on Titan (see illustration, page 38). Don comments:

"I was really scared of doing this one. I asked myself, 'Can I get away with that edge-on composition or can't I?' I don't know, really, whether I did or not. I did it a long time ago. I would do it a little differently now; someday when I have lots of free time, I'd like to re-do it to make it a little more realistic." He's referring to the fragile pinnacles, which he'd make more substantial; but after a second thought he announces, "Of course, they won't let us look at Saturn from Titan now—not at all. You have to get above all those reddish clouds of Titan's atmosphere."



They've now decided that the clouds are at least 100 miles thick! All those beautiful paintings—shot."

He laughs, because there's little truth to what he's just said: accuracy is important but has never been the mainstay of space paintings. Drama has. Romance has.

"Once in a while, when I'm painting, I think there might be some little kid out there who is going to be inspired by my work to become another Von Braun. I have a number of customers in school who write me very nice letters."

Don still paints, of course—his income from slides and original paintings keeps growing—but his main activity these days is animation. After discussing his current project for a while (see illustration, page 38), it becomes clear why this is so: he loves it, and it's lucrative. In order to illustrate some business and production angles of animation work, we ask Don to recall a problem and its solution, including as much detail as he can remember.

"In early 1974, I was working on my first film job, *Jupiter Odyssey*, produced by George Van Valkenburg under a NASA-Ames contract. We wanted to do a really effective 2001-type space sequence to end the film—something involving Jupiter and its moons. At the time, it was believed by astronomers that Io,

(Continued on page 37)

Above: This fabulous painting of the double star system Zeta Aurigae, as seen from a hypothetical planet, is described by Don Dixon as "a 'small' blue star

about three times larger than our Sun orbiting a red supergiant so large that, if it replaced the Sun, Earth's orbit would be contained inside it."

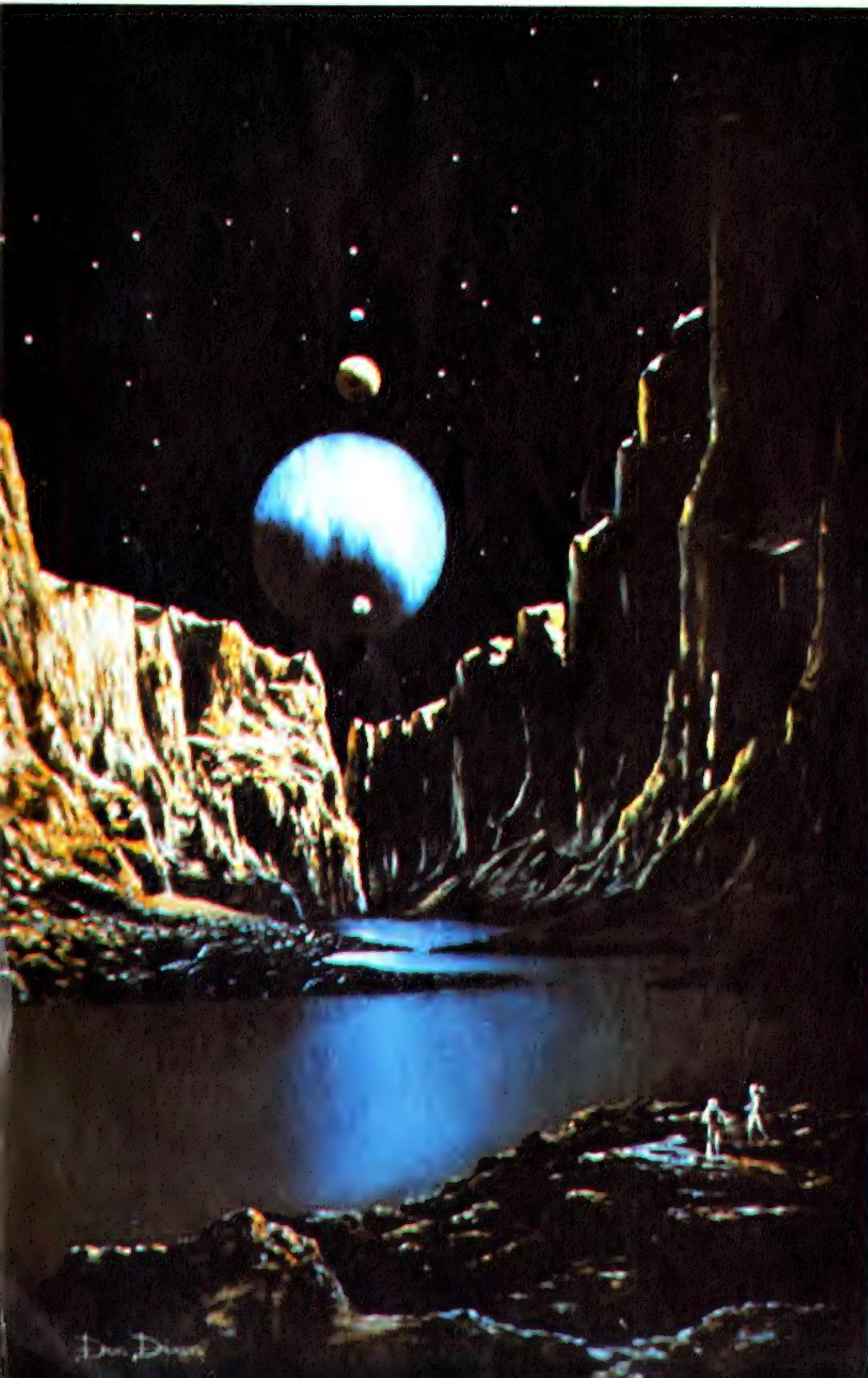


"About a year ago, a research fellow at Cal Tech called and said he was involved in a book on space colonies. I had always thought of colonization as going out to the Moon or Mars. I gradually became aware of an entirely different concept: islands, cities in the sky, shaped like big bicycle tires. It turned out to be a very difficult problem in perspective. I did quite a few sketches trying to figure out what it would look like, trying to disguise the artificiality of the environment. After about a month of botches I did the finished painting in a week."

All paintings in this article are reproduced by permission of Don Dixon. Slide sets are available of over 100 space paintings. For information write: Dixon Spacescapes, P.O. Box 723, Rialto, CA 92376.

Photo by DAVID HOUSTON

Below: Uranus, the seventh planet, is seen here as it might appear from its outermost satellite Oberon, which orbits the planet at a distance of 364,000 miles. Satellites in the cold, outer regions of the solar system ought to be less subject to thermal erosion and might therefore be able to retain a much more rugged topography than our own moon does. The picture shows a powdery lake of ice crystals generated by ancient volcanic action, which fills the deep fissure. The other moons of Uranus are (from top to bottom): Miranda, Umbriel, Titania, and Ariel.



EXPLORING SATURN

(This Issue's Cover)

The view is from 3,000 miles above the ring plane. The small scout craft has been sent out from a mother ship to explore the potentially hazardous ring system. It is on a high-inclination orbit whose periapsis (closest point to the focus of the orbit) passes through Cassini's Division—a zone swept relatively free of ice by the gravitational interplay of Saturn's moons. Prior to dispatching the scout craft, astronauts detonated a bomb within the rings to knock fragments into out-of-plane orbits where they could be studied more safely. The scout craft is using a high-powered laser to vaporise the surface of one of the ring moonlets for spectroscopic analysis. In the middle-ground, the twilight-tinged shadow of Saturn slices across the inner rings.

Don Dixon, 1977

Above: Saturn hangs above the horizon of its largest moon, Titan. Titan seems to have a fairly substantial atmosphere of methane and hydrogen (possibly replenished by "spin-off" from Saturn itself) and may be covered with reddish-brown clouds of such substances as ammonium hydrosulfide. Dr. Carl Sagan has suggested that because of the "greenhouse effect," Titan may be warm enough to support some kinds of living organisms.

Right: An eclipse of the sun by Jupiter, as seen from Io, the closest of the large moons. Pioneer 10 detected a tenuous atmosphere, and since Jupiter can eclipse the sun for more than two hours at a time, the surface of the moon may become cold enough to allow the methane to "freeze out" as snow, evaporating again as the moon re-emerges from shadow of Jupiter.

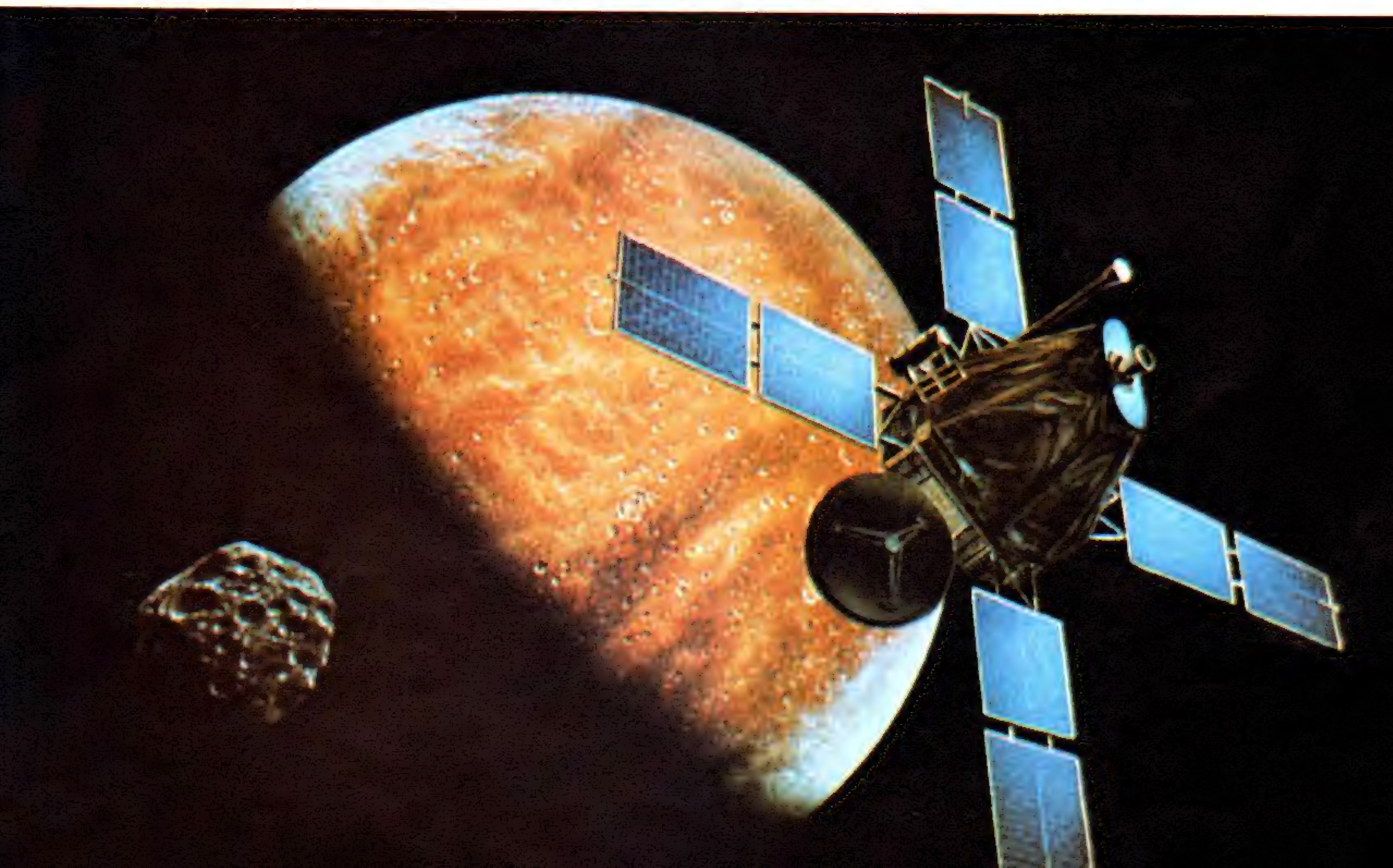




Left: Most stars come in pairs, and when the members of a binary system are nearly touching, they exchange matter. In the Beta Lyrae system, the small star is whirled so rapidly about its larger companion that it spins gas off into space, forming a spiral. Viewed from any orbiting planets, the two suns would perform a stately dance around one another about every twelve days.

"I suppose the thing I like best about my career is that it allows me, albeit in a microscopic way, to be part of humankind's movement into space, to see it unfold . . ."

Below: The Viking Missions to Mars are the most ambitious interplanetary probes yet attempted. Each mission consists of a lander, designed to take pictures and perform soil tests, and an orbiter capable of changing to different orbits for detailed photographic mapping of the entire planet. The orbiters also act as radio relays to Earth for the landers. It was one of the orbiters that enabled scientists to determine that the polar caps on Mars are made up mostly of water and not of CO₂, as had been thought before. Here an orbiter is shown less than 100 miles from Deimos, Mars' outer moon.



(Continued from page 33)

Jupiter's closest big moon, was brighter than usual during the first ten minutes after emerging from Jupiter's shadow. This was attributed to a thin layer of frost subliming from the surface as it was warmed by the sun.

"We thought it might be dramatic to show this as it might look to an observer on Io; and so with the help of Don Picollo, animator extraordinaire, we set about designing the film sequence.

"At first it seemed simple enough: we were standing on a cold, dark lunar-type landscape, looking at the night side of Jupiter. The sun comes out from behind Jupiter, the scenery brightens, the snow sublimates or thaws, and a blue haze appears in the sky—Io's very thin atmosphere.

"Okay, first problem: how big should Jupiter appear? Simple trig says roughly 20 degrees. Assuming our hypothetical astronaut—cameraman is using a normal lens, Jupiter should fill about half the field of view, but for the sake of composition and technical factors involving the loss of part of the field when a film is shown on TV, we make it somewhat smaller.

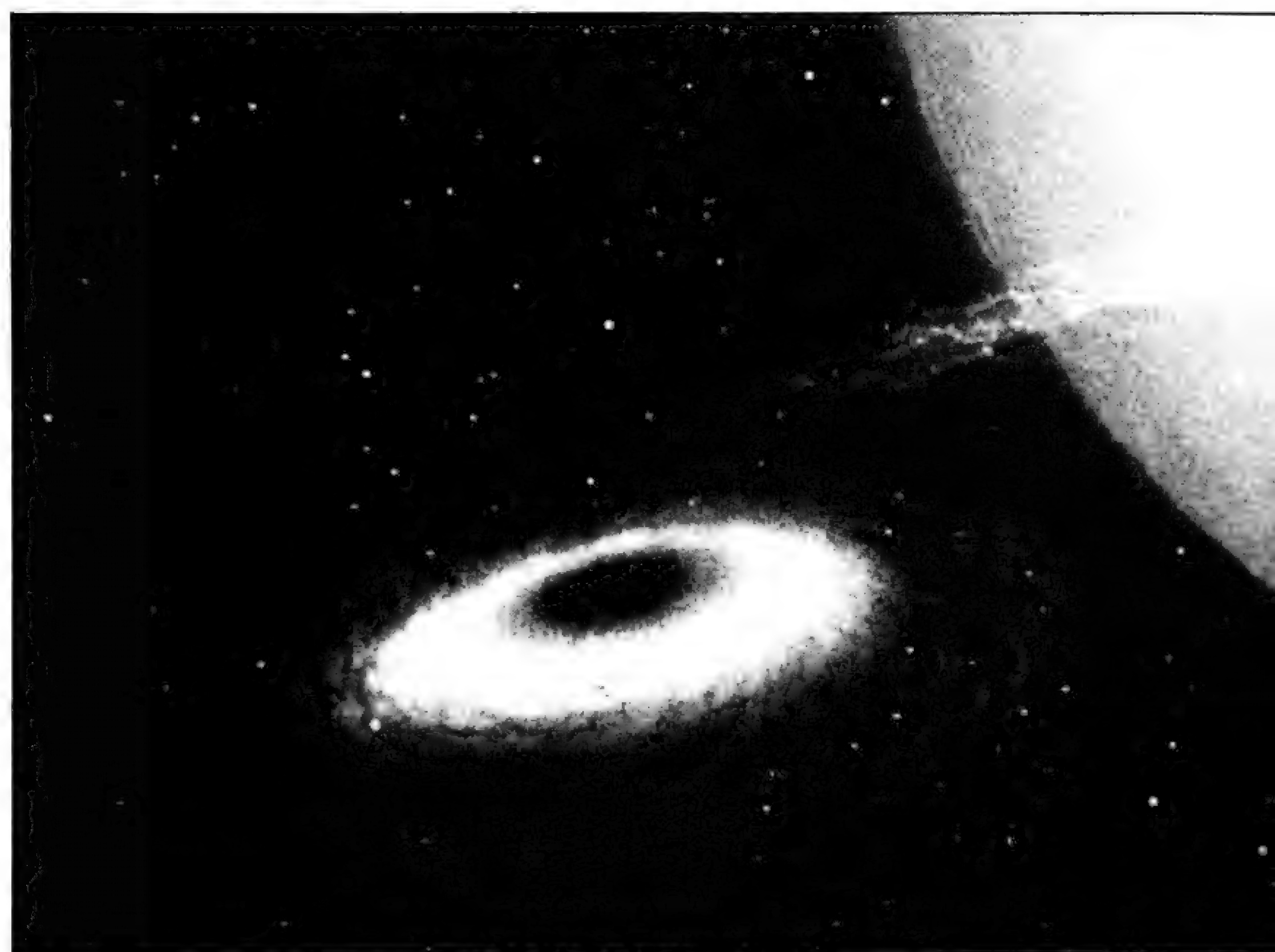
"Second problem: we're looking at the night side of Jupiter at the start of the sequence. In reality, it would probably just be a big black ellipse eclipsing the background stars—perhaps with a faint sunrise glow along the eastern limb where the sun will appear. I render it this way, and we shoot a test. It looks quite blah, and nobody will know it's Jupiter, so I re-render it showing faintly lit cloud-bands. The rationale: moonlight shining on the planet. With four big moons and at least ten assorted runts, we ought to see *something* on Jupiter's night side.

"Now, how long will it take for the sun to come out of eclipse? Since Jupiter is on the average 5.2 times farther from the sun than earth, the sun should have about one fifth its apparent diameter—call it 0.1 degrees. From Io it will have only 1/200 the apparent size of Jupiter. If we render the sun *that* tiny, it won't look like the sun, so we have to make it bigger. Io takes 42.5 hours to complete a revolution about Jupiter, which works out to an angular speed of 8.5 degrees per hour. It will cover a tenth of a degree in 42 seconds, so that's about how long the sun takes to get out from behind Jupiter (ignoring atmospheric effects). But we only have 45 seconds of film for the sequence, so its obvious that we'll have to make the sun move a lot faster. (Whenever I balk at stretching the facts, the producer reminds me that it's a *movie*, a *motion* picture; things have to move.)



Above: Jupiter is the largest of all the planets and, according to some scientists, almost became a star itself. Here it rides majestically in the sky of Europa, one of its large moons, as a closer satellite, Io, rises above the rocky horizon.

Below: Cygnus X-1 is possibly the aftermath of a supernova. In the picture, a large blue star exploded so violently that its core was crushed to the point at which gravitational collapse began: it could no longer support its own weight. Gravity at the surface of the collapsing core eventually grew so strong that nothing—not even light—could escape from it, and it became a "black hole." Now it sweeps about its erstwhile companion like a cosmic vacuum cleaner, slowly draining away the larger star's matter.



"My problems ended there. Then it was a matter of doing the artwork. Now Don Picollo, the animation director, had to figure out how to film it, which finally involved writing 80 pages of camera instructions. The

mechanics of filming the scene required running the film through the animation camera six times, to pile on the various effects, one frame at a time, for a thousand-plus frames.

"The camera operator nearly had a

nervous breakdown, and the producer was hit with a camera fee so high that I still feel guilty about it. That 'screen magic' we take for granted in science fiction films is very difficult and expensive. I feel unstinting admiration towards anyone who can pull it off.

"Of course, the astronomers quickly invalidated the sequence. Precise photometric observations made the very next month showed that Io's post-eclipse brightening was a myth. Data returned from Pioneers 10 and 11 showed that Io's white patches were probably salt flats rather than snow, and that Io's sky was yellow rather than blue, and since Io orbits in the deadliest part of Jupiter's radiation belts, it's doubtful that any human will ever visit there."

One need not ask if Don enjoys the intricacies of science or if he is inspired by its achievements. He clearly endeavors to stay on top of the latest discoveries.

"I suppose the thing I like best about my career is that it allows me, albeit in a microscopic way, to be part of humankind's movement into space, to see it unfold, to meet people who help make it happen, like Ray Bradbury and Carl Sagan. It's wonderful to be present as the first pictures from the surface of Mars build up segment by segment on the TV monitors, to see an Apollo launch or watch the first space shuttle come out of the hanger. There's a strange fascination in being handed photos just transmitted by a deep space probe and being asked to 'interpret' them artistically, to figure out what alien patterns of light and shade mean in concrete reality. And once in a while to guess right."

Asked to give a highly personal statement about the way he experiences his work, Don—after grumbling about fearing he'll appear hokey—concludes:

"I'm . . . trying to second-guess nature . . . trying to put all these bare scientific facts into a meatgrinder and come out with a pretty picture. There are times when it starts to look good. When it's, say, halfway done . . . I'll stand across the room, look at it, turn it upside down, look at it again, hold it in a mirror . . . and there's a sense of wonder at seeing something real that no one has ever seen . . . it's a good feeling. It's usually at four o'clock in the morning when I'm trying to finish for an appointment at eight.

"It happens about every tenth time or so. And it's a good feeling . . . a very good feeling."

Don Dixon, the artist, has quite a lot in common with both the scientist and the science fiction writer he might have become. Inside his head, he's all three.

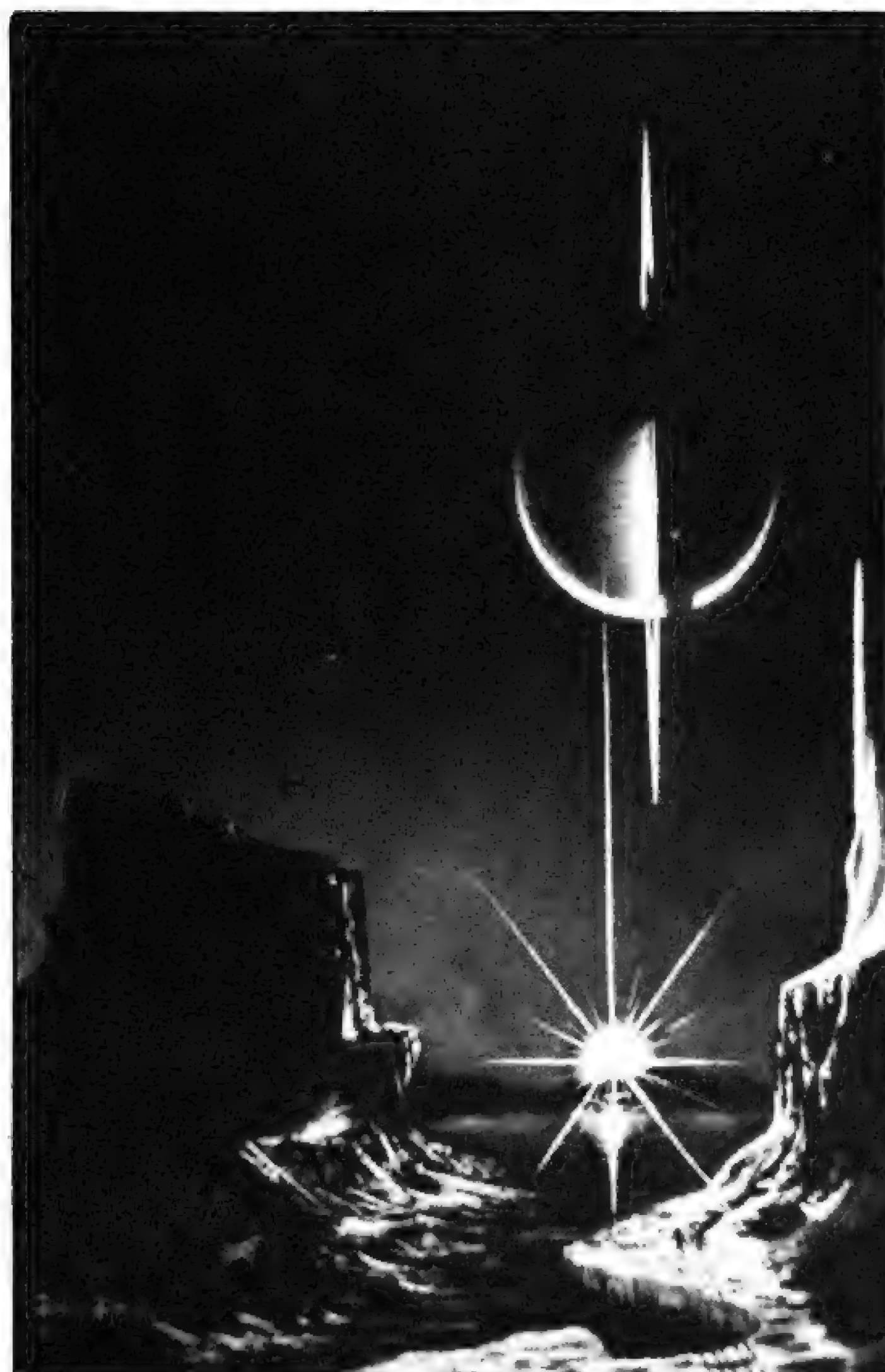


Above: "This is an animation background for a Nasa film about the Pioneer Venus probes. It involves following the probe down to the surface, speeding up and twisting, as though we're being tossed by turbulent winds. Then we dissolve from that to either a scene on the surface or a sideways descent view."

One of the great thrills and satisfactions of Don's career has been working with the space program.

Right: Don hesitated before attempting this startling painting of an edge-on Saturn as seen from Titan, its largest moon. "Some-day when I have lots of free time, I'd like to re-do it to make it a little more realistic."

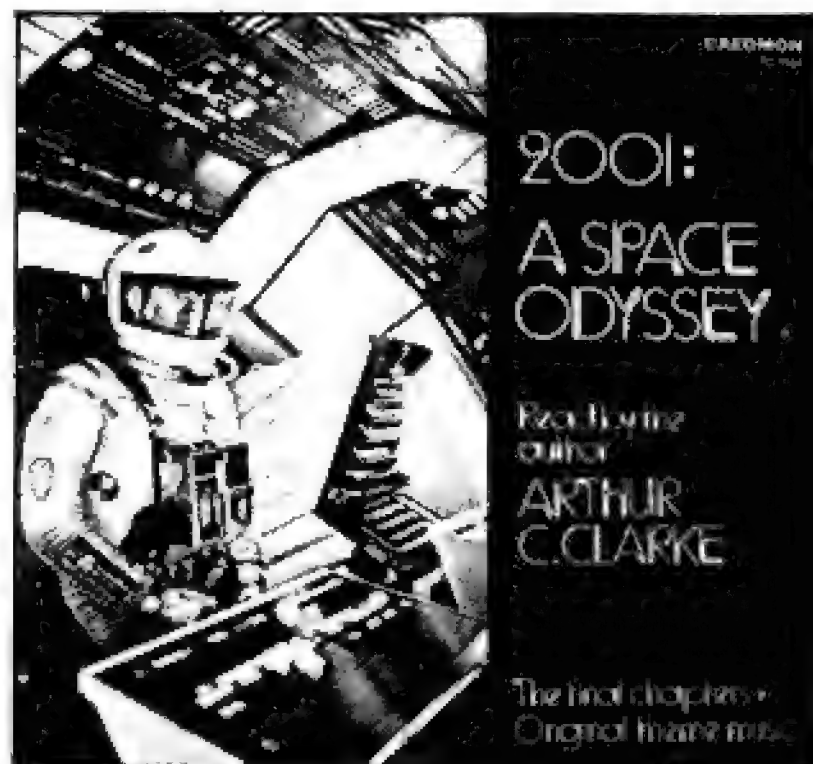
Then Don quickly remembered that astronomers have found that Titan is surrounded by thick, reddish clouds making such a view impossible. That does not detract, however, from the beauty of this painting.



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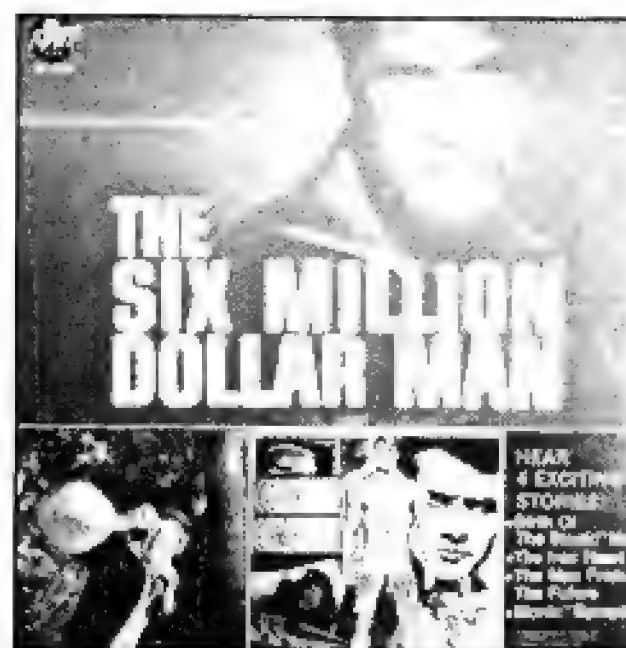
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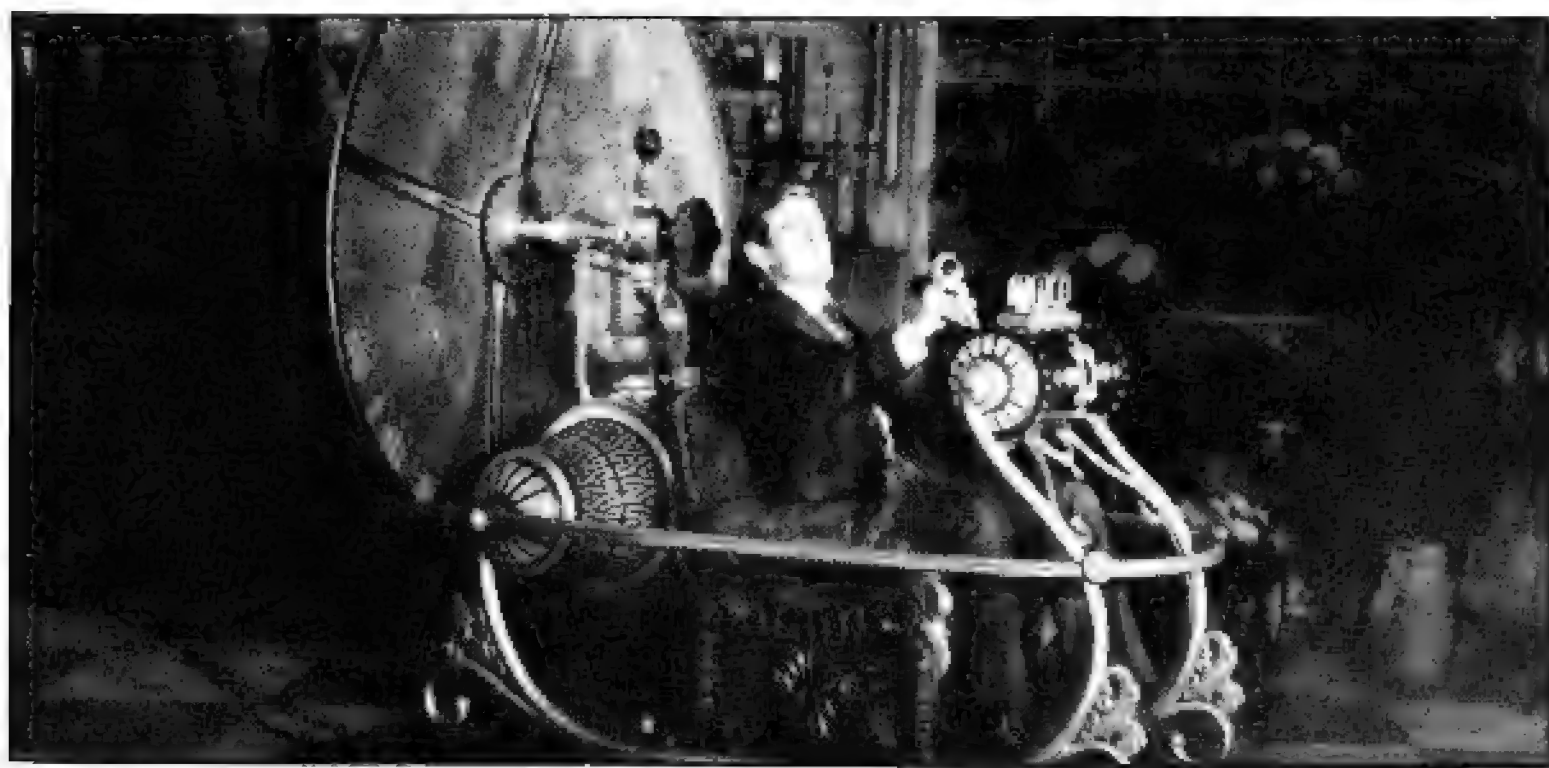
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United States and the Soviet Union were working hard to develop such lasers for use in space. *Newsweek* and *Penthouse* magazines, in separate articles both published in November, said that the Soviets had temporarily blinded one American satellite and destroyed another using a ground-based laser. Even though the Pentagon denied the *Penthouse* story, there was no direct denial of the *Newsweek* account, which was part of an article entitled "War's Fourth Dimension."

Included in the report were several possible scenarios for a future extra-terrestrial conflict. The most detailed portrayed the super powers, each unwilling to risk a nuclear holocaust here on Earth, first blinding and crippling the other's communication and spy satellites, perhaps with unmanned hunter-killer spacecraft. The next stage might include the introduction of "dark" satellites, invisible to radar and safely hidden in reserve deep in space, as replacements for the disabled

hardware. At this point, the first space dogfights might take place, though all the craft would probably still be unmanned. Finally, still fearful of global incineration and with no way to watch the American movements, the Soviets send up a manned space station, and the United States trots out its biggest weapon, the enormous Space Shuttle, to chase, disable, and capture intact—a la James Bond—the Soviet spacecraft.

The weapons to be used by the hunter-killer satellites, in which technology the Russians already have a lead, could include explosives, various kinds of flotsam laid in the path of the oncoming target, or lasers. Recent developments in laser technology point to dramatically reduced electricity requirements so that powerful chemical lasers could economically be mounted on orbiting platforms in order to destroy either enemy satellites or ICBMs emerging from the atmosphere.



Rod Taylor in *The Time Machine*

PAL EXPLAINS NEW TIME MACHINE FILM

Back in 1960, MGM released *The Time Machine* based on the H.G. Wells classic. The George Pal production starred Rod Taylor and Yvette Mimieux as the time traveller and Weena, the beautiful girl of 800,000 A.D. Now Pal is trying to produce a sequel, tentatively entitled *The Time Machine, Part II*. Present

plans call for Taylor and Mimieux to appear in cameo roles at the beginning of the film, but the main character will be the pair's son.

In a recent interview, Pal outlined the movie's proposed opening sequence: "The film opens circa 800,000 A.D. with Weena pregnant and the time traveller adamant that their baby be born in his own time (1900). In spinning back to the past, their time machine is somehow crippled and materializes in wartime London right in the midst of the Battle of Britain. The pair is critically wounded by a falling bomb, but in her waning moments, Weena clutches her husband tightly and with her last ounce of strength, gives birth to their son. As the baby struggles for life amid the bursting shells, an observer, sitting in a futuristic version of the original time machine, looks on. It is the son grown to manhood, pondering the tragic death of his parents and his own birth . . ."

The sequel will include many of the elements of the original Wells novel that weren't included in the first movie and will also pay closer attention to the concept of time travel. There is no word yet on the possible production date.

ATTACKS ON COMMERCIAL TV

The PBS special critique on the commercial networks, "You Should See What You're Missing!" which aired Nov. 26, 1976, made a number of interesting points—primarily that commercial television is *not* free. For his daily dose of pap, the American Consumer pays nearly five billion dollars a year in increased costs of goods (the amount that manufacturers and retailers spend to advertise on commercial networks). So the networks get a cut of your grocery bill, your car payment, your booze budget—every penny you spend—whether you watch their shows or not.

Among the television writers interviewed on the special, Harlan Ellison, author of *Star Trek's* "City on the Edge of Forever," was conspicuous by his absence. For the past ten years, Ellison has been saying most of the things that the PBS special had to say, but not as politely. His television columns from the *Los Angeles Free Press* and *Rolling Stone* have recently been collected in two volumes, *The Glass Teat* and *The Other Glass Teat*, available for \$1.50 (plus 35¢ handling) each from Mail-Order Dept., Pyramid Books, 919 Third Avenue, New York, New York 10022. This is Ellison at his least inhibited and easily explains why he doesn't work much in television any more.

SCRIPT PROBLEMS ON TREK FILM

Contracts for the new *Star Trek* movie are having to be renegotiated due to the delay in the start date until June 1977. One of the major difficulties with the script has been including enough background material about the Federation, Vulcan, etc. to explain the universe of *Star Trek* to those who are not familiar with the show—without boring hard core Trekkers to tears. NBC is reportedly footing the bill for part of the production budget which is now said to be in the neighborhood of eight to twelve million dollars. Part of the deal (if the film is successful) calls for two ninety-minute specials to be made for TV. Roddenberry has said he would produce no more than six *Star Trek* episodes a year, if asked. Design work on sets and props is in full swing at Paramount's Stage 15, which has five times the area of the old Stage 9 used for the TV series.

NEW HARRYHAUSEN SINBAD EPIC

Ray Harryhausen and Charles Schneer, in cooperation with Columbia Pictures, are back with their third Sinbad adventure, this time entitled *Sinbad and the Eye of the Tiger*. Harryhausen has further refined his Dynamation process (and has renamed it Dynarama) and has used it to show off his artistry with a brand new array of spectacular beings. His latest creations include the Minoton, a metallic monster with the head of an enraged bull, the Troglodyte, a friendly first cousin to the abominable snowman, a group of ghouls, a giant hornet, and an enormous walrus.

Producer Schneer has taken the film to locations ranging from the ancient city of Petra, for the scenes that take place in the deserted city of Casgar, to the Pyrenees Mountains, where Sinbad struggles to unravel the secrets of the four elements in the Land Beyond the North Wind. Schneer, Harryhausen, and director Sam Wanamaker have gone to great pains to make *Eye of the Tiger* as detailed as possible, wanting nothing to detract from the magic of the yarn. In keeping with this, Schneer has never used a star in his Sinbad films, insisting that "the story is the star." He has, however, used a couple of readily identifiable names. Sinbad is played by Patrick Wayne, John Wayne's son, and Taryn Power, daughter of the late Tyrone Power, portrays the only daughter of the Hermit of Casgar.

The story begins when Sinbad comes to the city of Charak to ask for the hand of the Princess Farah in marriage. He quickly learns that Farah's brother, the Caliph, has been bewitched,

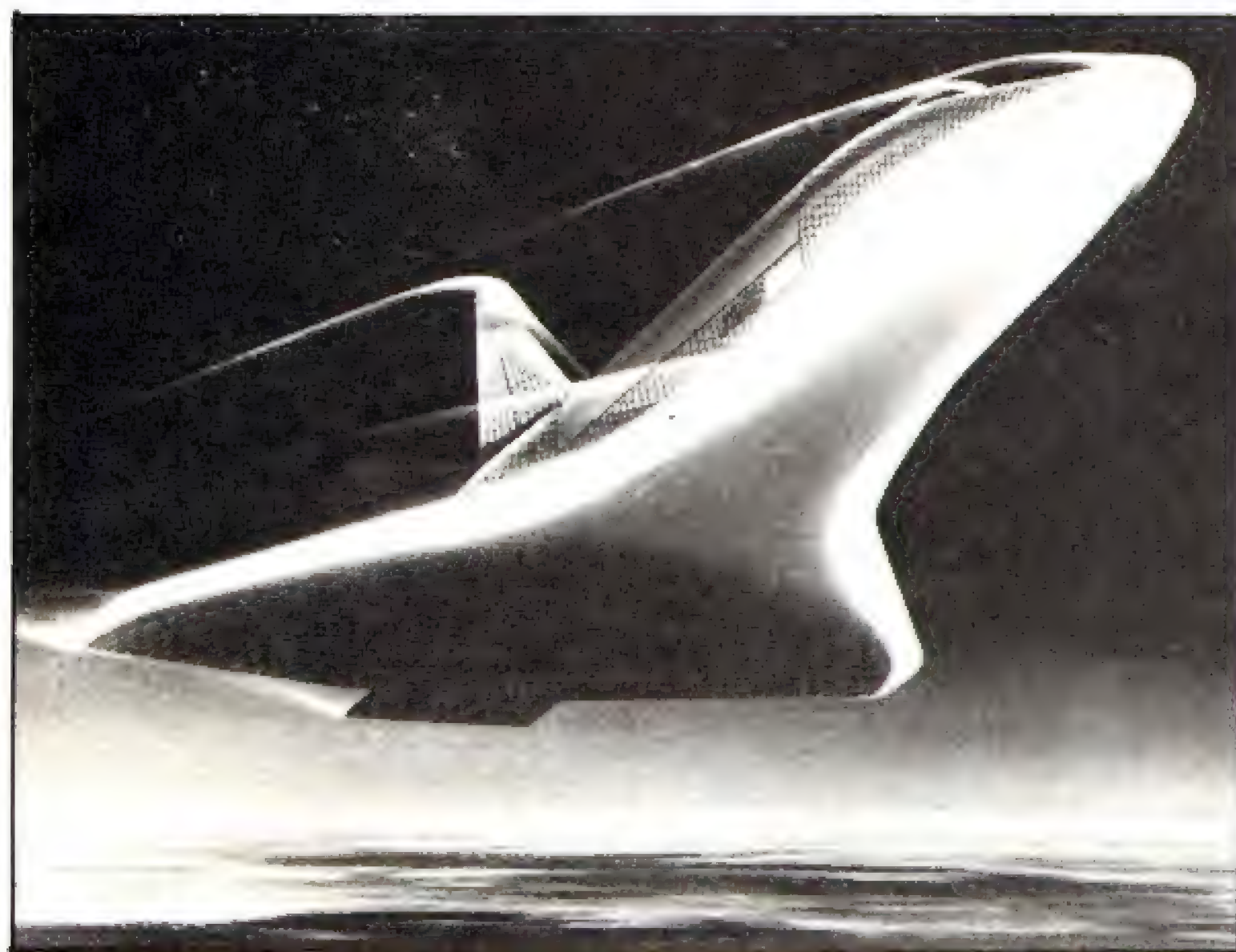


Sinbad and the Eye of the Tiger

and the city is under the evil influence of the witch Zenobia, played by the veteran English actress Margaret Whiting.

In order to learn how to free the Caliph and destroy Zenobia, Sinbad, the Princess Farah, and Melanthius, the mystic Hermit of Casgar, set sail for the Land Beyond the North Wind: the Valley at World's End under the Aurora Borealis. Their quest is, of course, made infinitely more difficult by the treacherous Zenobia, determined to stop the company at any cost.

Sinbad and the Eye of the Tiger should go into limited release in the mid-west late in May or early in June, with its general distribution to follow shortly thereafter.



ENTERPRISE NAMING UNPOPULAR

Gene Roddenberry asked President Ford *not* to name NASA's new Space Shuttle the *Enterprise* when the president called him on *Star Trek's* tenth anniversary with the "good news."

Roddenberry thought that the name should reflect the spirit of international cooperation as *Earth's* first re-usable space ship. President Ford had been on the receiving end of a massive mail campaign from Trekkers and bowed to election-year necessities.

Roddenberry was evidently not the only one unhappy about the re-naming of the Shuttle (the original name was the *Constitution*). There were some rumblings of dissatisfaction in the upper echelons of NASA itself to the effect that naming the craft the *Enterprise* somehow made the space program less respectable. In its newsletter report of the roll-out, NASA made no mention at all of either *Star Trek*, the presence of Roddenberry and almost all the cast members, or the fact that the U.S. Air Force band played the *Star Trek* theme several times during the ceremony.

WHEN RIGHTS COLLIDE

STARLOG No. 1 reported a joint production by Universal and Paramount which would be a remake of the 1951 George Pal movie, *When Worlds Collide*. Latest information indicates that the upcoming feature will bear little resemblance to the film whose famous title it will use. In fact, the script is an adaptation of *Puma*, a new novel by Anthony Burgess who also wrote *A Clockwork Orange*. Mr. Burgess will also script the screenplay for Universal producers Richard D. Zanuck and David Brown.

When the producers first handed Burgess a twenty-page treatment from which he was to write both novel and screenplay the title was planned to be *Puma*, but when the plot similarities to Pal's original production were recognized, Universal proposed a joint venture. Similar solutions to rights conflicts have yielded



When Words Collide

such films as *The Towering Inferno* and the current *King Kong*.

With production still in the writing stages (no start date or casting decisions yet) it's quite likely that we will report many more changes before the release of the new *When Worlds Collide* sometime in 1978.



STAR TREK

CENSORED IN TEXAS



EDITOR'S NOTE:

Star Trek was more than a TV adventure series: it was also a series of adventures for Gene Roddenberry and the other production people involved. The final format of the show reflected a series of compromises between producers and network overseers. In fact, the persona of Mr. Spock, *Trek*'s resident alien (and ultimately the show's most popular character) was initially vetoed by the network powers. They thought he was too "strange" for audience identification. Roddenberry compromised by placing him in the background for the first few episodes. When the volume of fan mail made it clear that Spock was indeed being identified with, NBC learned to love "strange."

Many of the episodes were concerned with the nature of God and "the gods," the nature of Man, with morality, etc. Modern political systems were given close scrutiny (by way of analogy) in the episode *The Cloud Menders*. In *The Paradise Syndrome* the concept of a heavenly messiah was explored, while *The Alternative Factor* was a serious examination of traditional morality and religious teachings.

Although some of them were altered to conform with network policies, there was never an episode of *Star Trek* that suffered complete censorship. That is, until recently . . .

Top left: In addition to censoring episodes with a "dangerous" message, KXTX station manager Roger Baerwolf singled out one episode for praise. He liked "Bread and Circuses" because of a group of Christian-like "followers of the Son." Included in that episode was a TV game show called *Name the Winner*. In that scene, slaves fight to the death gladiator-style as the cameras zoom in for bloody close-ups. This did not bother KXTX in the least. In fact, none of the episodes were cut on the basis of excessive violence. Bottom left: Kirk communicates with an advanced energy being encased in a sphere in "Return To Tomorrow." By allowing the essence of that being to enter his mind, Kirk sinned in the eyes of KXTX.



By FRANK GILSTRAP

Somehow it seems like it has all happened before. More than a decade after its controversial beginnings, *Star Trek* is once again involved in a censorship dispute. This time the culprit is not NBC but a unique Texas television station catering to "born again" Christians.

Trouble began when *Star Trek* fans in the sprawling Dallas-Fort Worth Metroplex discovered that seven key episodes had been cut from the local *Star Trek* re-run cycle. An investigation revealed that KXTX-TV, a Dallas UHF outlet, had been censoring the series on religious grounds. Faced with mounting protests, station management reviewed the offending episodes and cleared six of them for airing. At the same time, however, they reaffirmed their decision not to show "And The Children Shall Lead" and stirred fresh controversy with a new ban on a scene from the award-winning "Menagerie."

It should be noted that KXTX-TV, Channel 39, is no ordinary television station concerned only with ratings and profits. It is an affiliate of the Virginia-based Christian Broadcasting Network, a thirty-three station conglomerate dedicated to saving souls. "Our purpose is to spread the gospel of Jesus Christ," says station program director Harold Wheat. KXTX spreads the gospel through slickly produced religious programming, including on-the-air faith healing, rock tempo gospel music, and talk shows where celebrities like Pat Boone and Charles Colson tell what it is like to be "born again."

While the station does air non-religious programs (mostly syndicated re-runs) they are secondary to the spreading of the Word. "Frankly, we use them as bait," says station manager Roger Baerwolf. The hope is that viewers will tune in for programs like *Hogan's Heroes* and hang around to hear the TV gospel. As long as such "secular" programming presented shows like *Marcus Welby, M.D.* and *The Brady Bunch*, the system worked fine. *Star Trek*, however, proved to be a problem.

Star Trek, as every fan knows, thrived on controversy, constantly exploring different ideas in life styles, social patterns, and religion. Realizing that contact with alien

Before this "possession" scene in "Return To Tomorrow," Kirk acknowledges McCoy's warning about the potential danger in contact with highly advanced life forms. Little does he suspect that the real danger will come from a group of "born again" Christians: KXTX officials refused to air this episode.

cultures might shatter traditional human religious convictions, the show's writers depicted the crew of the Enterprise as free thinking men and women of science who respected the godlike creatures they often encountered but did not bow to them. Above all, *Star Trek* preached tolerance for the beliefs and customs of others. Faced with the narrow dogma of the "sun" worshipers of "Bread and Circuses," McCoy's characteristic reply was, "We represent many beliefs."

Surprisingly, it was not this liberal religious approach that caused *Star Trek* to come under fire at KXTX. While NBC might balk at comments on contemporary religion (See "Newsflash: The Star Trek Movie" in STARLOG No. 2), the Christians of Channel 39 were concerned with something much more basic. Specifically, they felt that in depicting things like occult forces, demonic possession, and witchcraft, certain *Star Trek* episodes were furthering the cause of Satan!

In forbidding the showing of "Where No Man Has Gone Before," *Star Trek's* famous second pilot episode, the censors were apparently willing to overlook the fact that Gary Mitchell (Gary Lockwood) calls himself a god and creates his own Garden of Eden, complete with Kaferian apples. Instead, what sent them scurrying for their Bibles and note pads was Mitchell's use of ESP, telekenesis, and other psionic powers to achieve his evil purposes.

Such "occult powers" are quite real to the people at KXTX where they are viewed as the handiwork of the Devil. CBN evangelists constantly rail against astrology, spiritualism, and other forms of "mind control" and prove their point with biblical passages like the eighteenth chapter of Deuteronomy with its warning against wizards, witches, and necromancers. "God is behind the forces of good, and the Devil is behind the forces of evil," explains Baerwolf. "It's as simple as that."

Christian consciousness or no, when KXTX first took *Star Trek* on, about two years ago, it was among their top



Above: Sylvia's (Antoinette Bowers) voodoo model of the Enterprise almost destroyed the ship in "Catspaw." Below: the ship is momentarily safe from harm. Although "possession" wasn't part of the plot, the episode was deemed *too dangerous*.



Trek's two-part classic "The Menagerie" was also the cause of some controversy. The scene with Vina (Susan Oliver) as the Orion Slave Girl was mild by TV standards but cut just the same.

money-makers. As the ratings started to fall, *Star Trek* was moved from its early evening time slot to 10:00 PM. The official reason for the move was to protect children from any non-Christian ideas. More important, perhaps, was the desire to improve the show's rating.

Demonic possession, as seen in the movie "The Exorcist," also ranks high on the list of forbidden subjects and resulted in the banning of Robert Bloch's "Wolf In The Fold." There it was not the presentation of Jack the Ripper as a hideous, incorporeal, interstellar murderer that shocked the censors. Rather it was the fact that Jack entered the bodies of *others* to do his dirty work. This was also the reason for banning "The Lights of Zetar," in which a wandering disembodied intelligence possesses Scotty's beloved, and "Return to Tomorrow," where ancient entities borrow the bodies of Kirk and McCoy.

Fear of outright witchcraft, it seems, lay behind the ban on "Catspaw," another story by Robert Bloch. While it was only *Star Trek's* "Halloween show," its depiction of witches, wizards, and other assorted spooks was apparently too real for the people at KXTX, as were the ritual incantations of the sorceress Nona in "Private Little War."

In fairness, it should be noted that these episodes were censored before Baerwolf and Wheat came to Channel 39 and that they agreed to release them after viewing them in company with their station Pastor. Apparently it was felt that these six episodes were not as objectionable as some that were already being shown. Still, their decision not to allow showing of "And The Children Shall Lead" together with their new prohibitions on a scene from "The Menagerie" have further rankled Metroplex *Star Trek*-ers.

In ordering the Orion Slave Girl sequence cut from future local showings of "The Menagerie" Baerwolf voiced disapproval of its depiction of a green, half-animal temptress whose charms no man could resist. While he does not consider himself a prude, he does feel that "there is entirely too much of that kind of thing around today, and it should not be encouraged by a station with Christian programming." On the other hand, his decision not to show "And The Children Shall Lead" is based on the familiar fears of the occult and "spiritual wickedness."

"And The Children Shall Lead" is a third season remake of "Miri" and is not one of *Star Trek's* more memorable offerings. The Enterprise finds an Earth outpost where all of the adults have been murdered and the children are happily playing among the bodies of their parents. The explanation for all of this comes when the children use a ritual chant to summon an evil "angel" played by famous lawyer Melvin Belli, the defender of Jack Ruby. Such scenes, according to Wheat, increase the "likelihood that children watching the program might be led into believing they can conjure up evil spirits."

While Baerwolf and Wheat and the others at Channel 39 fear for the children, they are nevertheless sympathetic to the plight of local *Star Trek* fans and even considered a studio showing of "And The Children Shall Lead" for those old enough not to be corrupted by it. They see *Star Trek* as a symptom of a yearning for a "higher explanation," an explanation which they feel they have already found.

Although Dallas-Fort Worth *Star Trek* fans resent the censorship, they also feel that there may be hope for Channel 39. After finally seeing "And The Children Shall Lead" at a recent Dallas *Star Trek* convention, one fan shook his head and remarked that the people at Channel 39 might understand if they would only watch *Star Trek*. This fan might be pleasantly surprised to learn that *Star Trek* is indeed being watched at Channel 39. In a recent interview printed in the Dallas Times Herald, Mr. Baerwolf even spoke approvingly of one episode he had seen. The episode was "Bread and Circuses" and, to no one's surprise, he identified strongly with the followers of the Son. ★

(Continued from page 7)

CON COVERAGE

... Congratulations on your extensive coverage of our recent New York convention, *Star Trek* Bi-Centennial-10, in STARLOG No. 3. Your exceptional staff of reporters and photographers provided an excellent review of our program activities as well as a refreshing new look at the stars.

STARLOG is a first-rate magazine and a welcome addition to the world of *Star Trek* and science fiction. Keep up the splendid work you are doing.

John Townsley, President
Tri-star Industries, Inc.
New York, N.Y.

BY ANY OTHER NAME

... This is to tell you how much the Spring-Ford Federated Association of Star Trekkers enjoys STARLOG We do have one item to which we take great offense: the label "Trekkie." That term more correctly applies to teeny-bopper groupies running after Mr. Spock's ears .

Joseph C. Kessler, Advisor
Wayne Bevan, Communications Officer
Roversford, Pennsylvania

All right! We give up! We'll call you whatever in the galaxy you want to be called. Though we don't mind occasionally offending someone, we do like it to be for a good reason. Therefore, consider the term officially changed, unless we just happen to be deluged with mail from people who like to be called Trekkies. . . .

REACHING OUT

... I'm an inmate at the Kansas State Penitentiary, Lansing, Kansas. I have been trying to find out where I could write to Nichelle Nichols, who plays Lt. Uhura on *Star Trek*. I read your article on her (Convention Personal Appearance—STARLOG No. 3) and I must say that I enjoyed it very much, so I thought I might be able to get her address from you. Your help would be greatly appreciated.

Raymond Lee Smith
Lansing, Kansas

The answer to almost all your prayers can be found in the Address Guide on page 29.

... STARLOG has opened a new world for me! I am a Trekkie, but I can't find anyone who shares my enthusiasm. Please print my full address. I would dearly love a pen pal who is another Trekkie.

Donna Pontius
Scranton, Pennsylvania

Much as we sympathize with your predicament, there would be a major mutiny if the STARLOG staff were faced with coordinating a pen pal service on top of everything else. However, if you send a letter along with a self-addressed, STAMPED envelope to the Star Trek Welcomittee, their capable volunteers will be of more help than we could ever be.

Star Trek Welcomittee
c/o Mary Louise Dodge
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(Continued on page 56)

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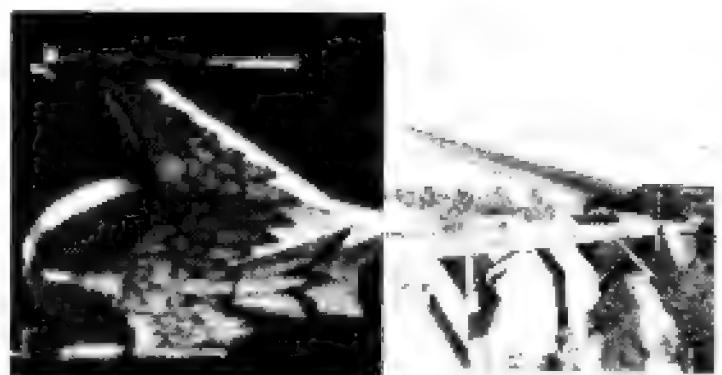
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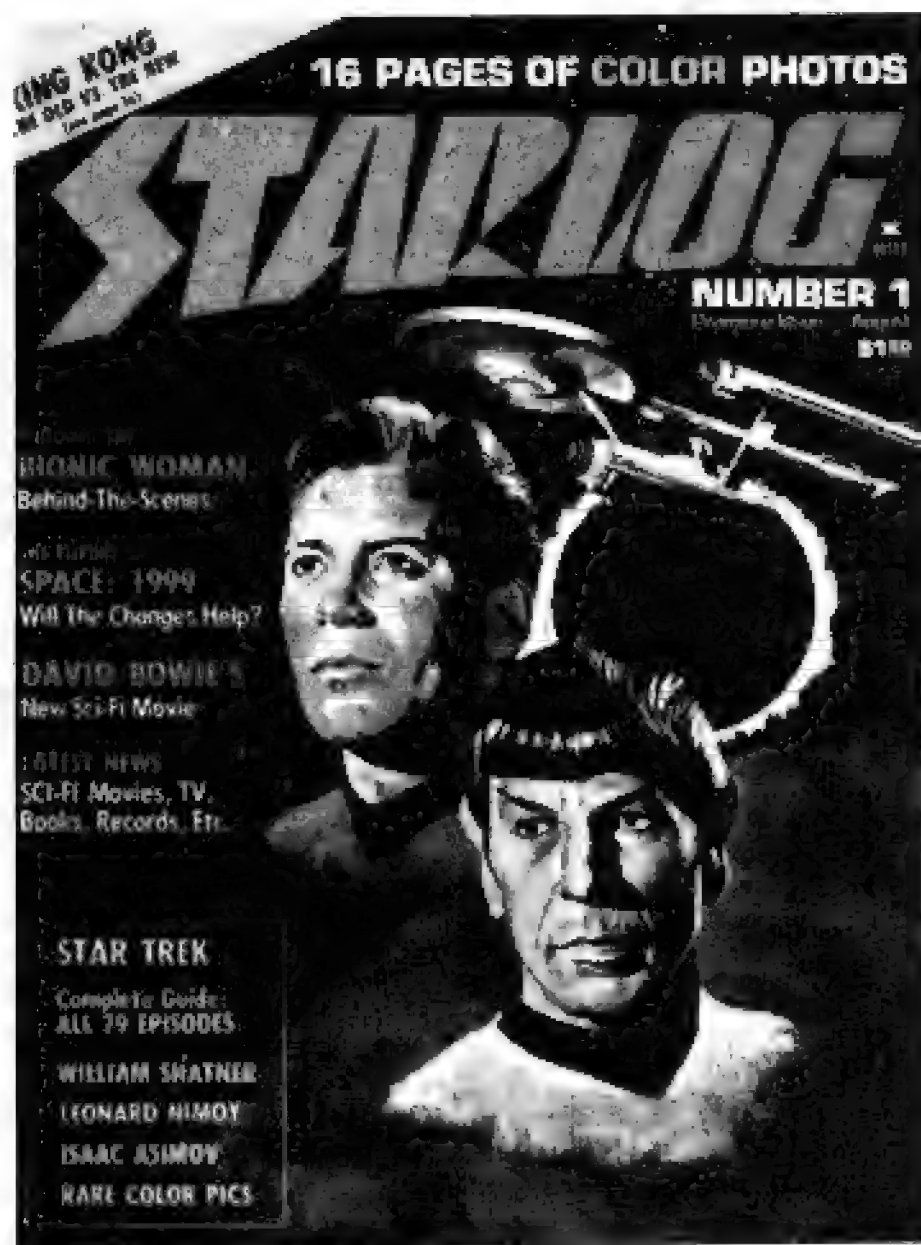
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LAKESIDE TELEVISION CO., INC. 18 Crescent Lane Dobbs Ferry, NY 10522 (914) 693-4643	SPACE GIANTS (LA-S-C)	Exec. Producer: B. Schulman
NBC 30 Rockefeller Plaza New York, NY 10020 (212) 664-4444	GEMINI MAN (LA-S-R) LAND OF THE LOST (LA-S-R) THE MONSTER SQUAD (LA-S-C) Henry Polic II (Count Dracula) Michael Lane (Frankenstein) Buck Kartalian (Bruce the Werewolf)	Information listed under Harve Bennett Productions Information listed under Sid and Marty Krofft Productions Exec. Producers: William P. D'Angelo, Harvey Bullock, Ray Allen
NATIONAL TELEFILM ASSOCIATES, INC. 16236 Beatrice Street Los Angeles, California 90066 (213) 390-3663	COMMANDO CODY, SKY MARSHAL OF THE UNIVERSE (LA-S) Judd Holdren (Commando Cody) Craig Kelly	Associate Producer: Franklin Adreon
QUALITY ENTERTAINMENT, INC. c/o MARVEL COMICS 575 Madison Avenue New York, New York 10022 (212) 754-0340	MARVEL SUPERHEROES (AN-R) SPIDERMAN (AN-R)	Animation: Grant Ray-Lawrence Animation: Grant Ray-Lawrence
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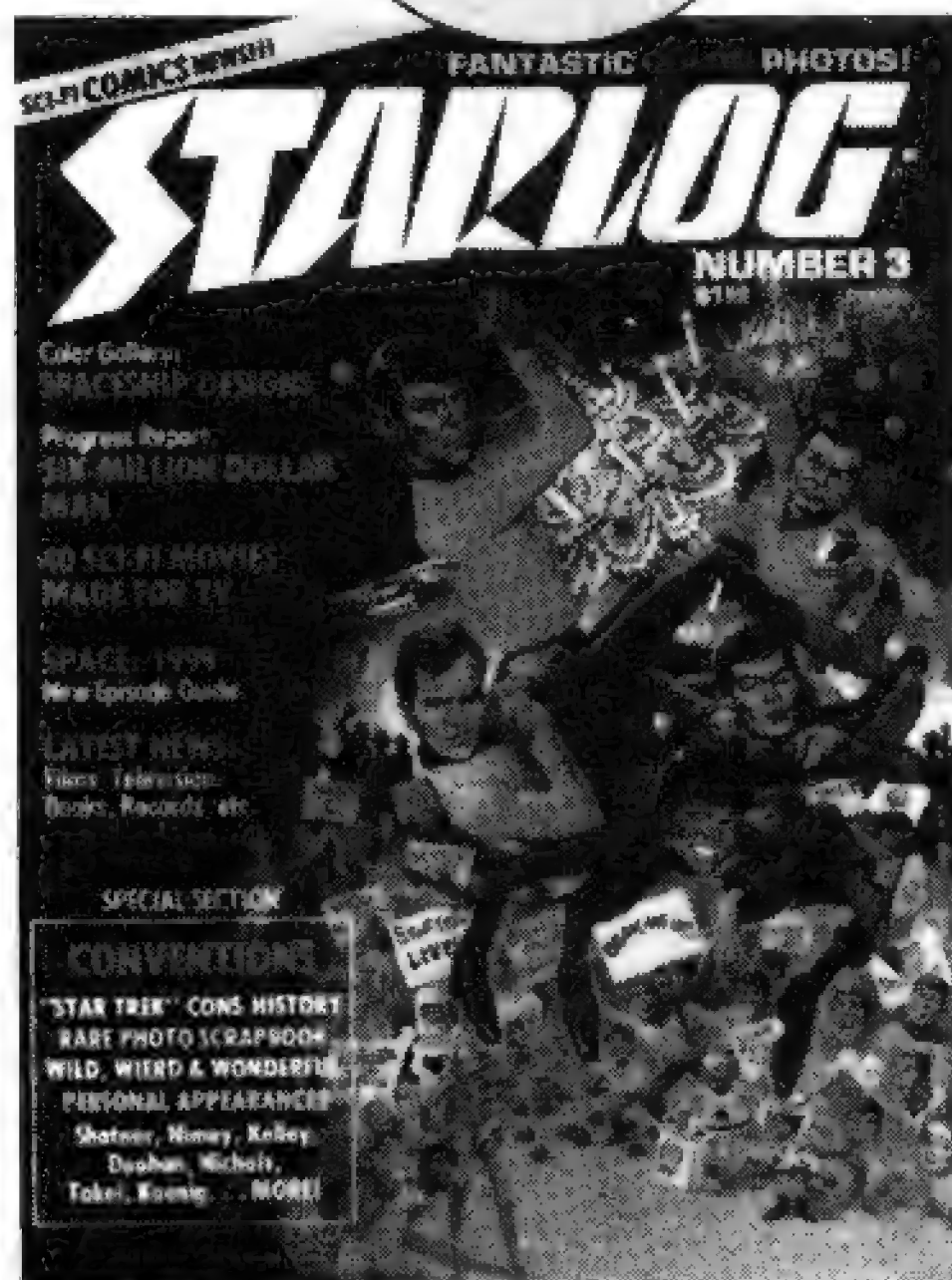
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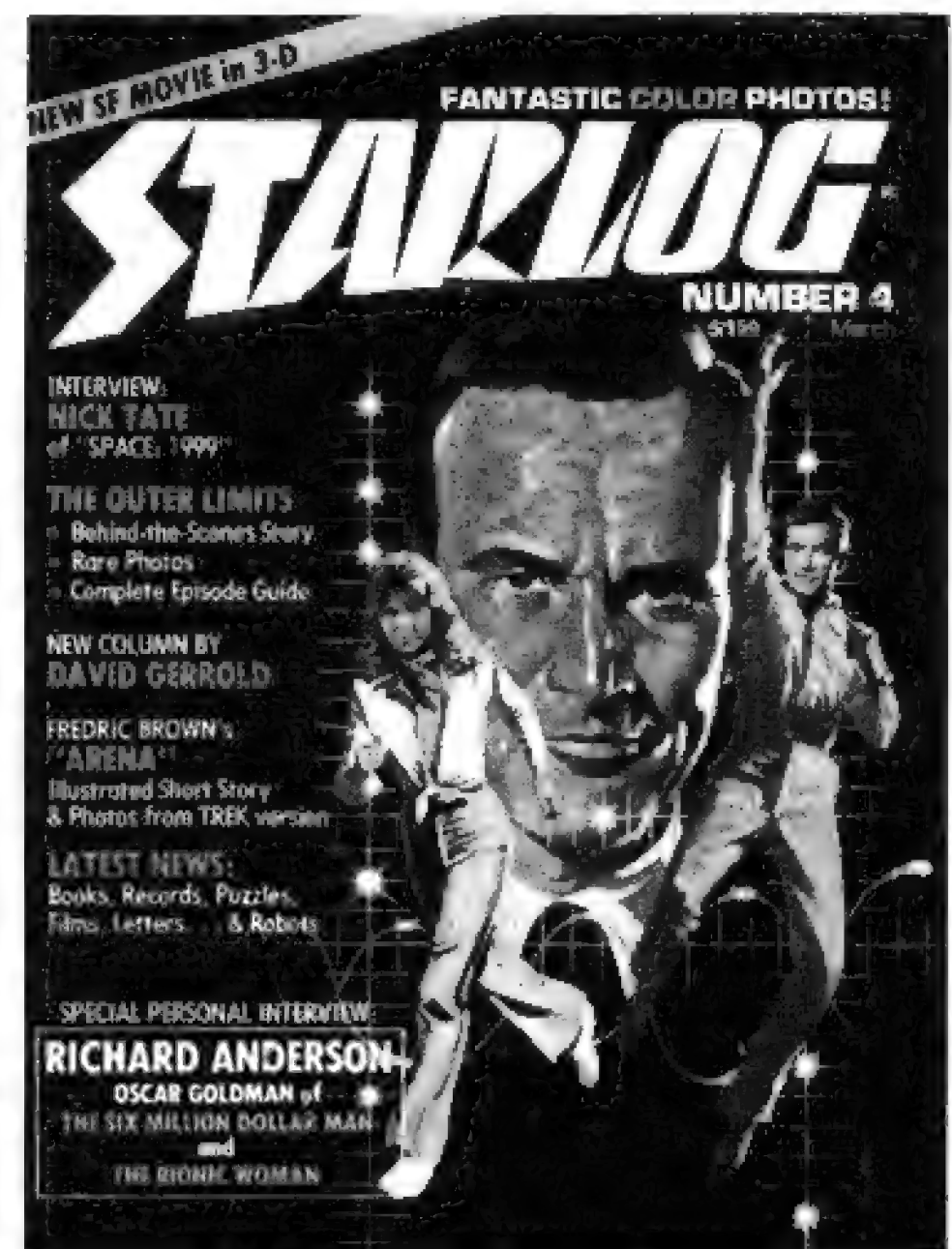
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Before the Moon was blasted out of orbit and sent hurtling through deep space in the year 1999, the Earth fought a desperate secret war. That crucial, quiet struggle took place in the mid-1980's and apparently was successful for our planet. Commander John Koenig of Moonbase Alpha owes a big debt to Commander Ed Straker of SHADO for his one-year war with invading alien forces . . .

UFO:

The Operation Was A Success, But The Patient Died

By **HOWARD ZIMMERMAN**

In 1972 the executive-producing husband and wife team of Gerry and Sylvia Anderson conceived an idea for a live-action science fiction TV series. Their "line producer" on the project was longtime friend Reg Hill who had worked with them previously on various animated TV series using Hill's computerized invention, Supermarionation. This system allowed for the synchronization of a pre-recorded sound track with the stop-action facial movements of marionettes, giving them an extremely life-like manner.

Using miniature sets and various animation processes, Hill and the Andersons scored big with such shows as *Supercar*, *Fireball XL-5*, *Stingray*, and *Thunderbirds*.

The new live action project was to be their most ambitious undertaking. It was to be packed with action, involving the life and death struggle for survival of the human race. It premiered in September 1972 and stopped shooting the next year with twenty-six episodes in the can. It was called *UFO*.

The general plot centered on an insidious invasion of mysterious aliens from another planet and the defense efforts of Earth governments. Banded together, they formed a highly sophisticated and multi-faceted organization known as *SHADO*—Secret Headquarters, Alien Defense Organization. The focal point of operations was Control, located underground, beneath a *SHADO*-owned movie studio somewhere in England. The head of *SHADO* was an American military man, Commander Ed Straker (played by Ed Bishop).

Straker was also head of the bogus film studio which conveniently kept him near Control, or rather on top of it, most of the time. Straker's entire office physically descended directly into Control. From there, Straker had access to all of Earth's UFO defenses. The first line of defense was SID—Space Intruder Detector, the most highly sophisticated computer-satellite ever launched. SID's strategic (and classified) orbit allowed it to spot any UFO's heading toward Earth. It would then inform Control of the speed, trajectory, destination, and

estimated time of arrival. SID's computers would also decide if the UFO's should be attacked by Moonbase Interceptors or Earth-based forces, such as Skydiver.

Skydiver was an atomic submarine with a jet-fighter attached to its nose. The fighter could be launched from underwater to attack an invader either in the atmosphere or above it. Or, if a UFO made it through air defenses and landed in an ocean, several Skydivers could converge on it and destroy it. If a UFO landed in England (from time to time they did), awesome tank-like vehicles called Mobiles would be dispatched to handle it.

The show was built on fast-paced action, development and exploration of the main characters, suspense, intrigue, sudden betrayal, and graphic, spectacular, special effects. Especially special effects.

Precisely because of their prior production experience with puppets and models the special effects proved to be duck soup for Reg Hill and Gerry Anderson. All of the scenes using special effects were filmed in miniature and in slow-motion. Having access to the



Above: Commander Ed Straker (standing left) and Colonel Alex Freeman (right) confer at the communications console in Control, SHADO's underground headquarters. UFO information was channeled thru here.

Even though UFO was a "live-action" show, the key to its initial success was the use of special effects and miniaturization. The Mobile pictured below is only 12" long.

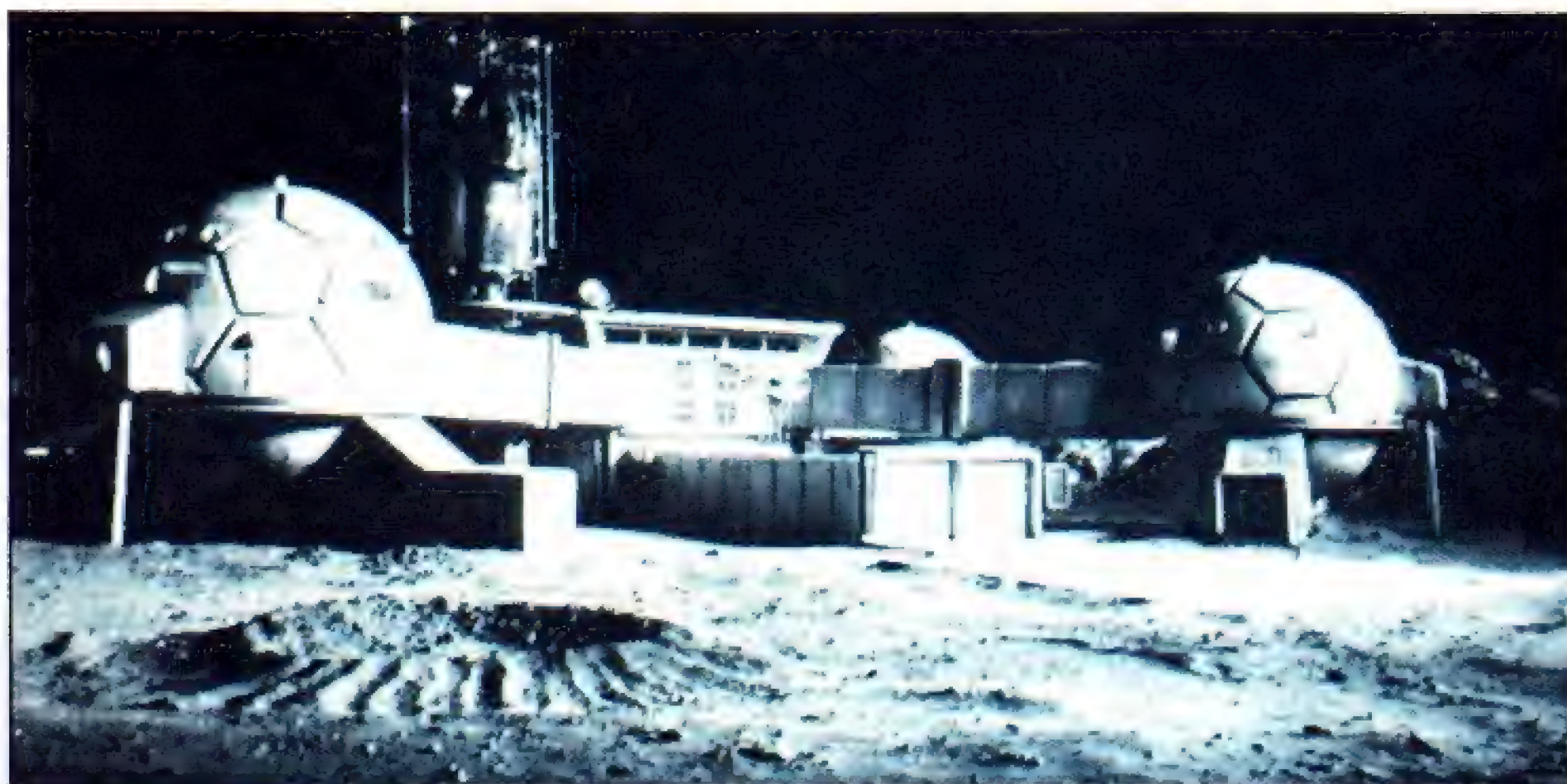
models they created for the Supermarionation series, Hill and Anderson used them all (except for the *Supercar*). Reg Hill interchanged parts and customized new designs. When the old models didn't cover their needs, Hill created new ones. He would hire a free-lance auto designer and together they would draw up schematic plans. From these, plexi-glass molds for the models would be manufactured and when these had served their purpose, Hill would use their parts to customize more new ones. Nothing was ever wasted—except in the first few shows.

One of the main effects was a close-up of a UFO being blown to bits. The UFO models spun on their own gyros, and after blowing up a few of them Hill and Anderson decided that this was wasteful, not to mention expensive. A bit of film magic was substituted. They inter-cut a shot of an electrical flash produced by exploding magnesium bits. The outward thrust of the burning pieces was dramatically captured in slow-motion to create the effect of a gigantic explosion.

The only full-sized sets were the in-



Photos: ITC



Below: Lieutenant Gay Ellis (standing) was in charge of SHADO's Moonbase operations. Joan Harrington (seated) is monitoring a radar relay from the computer satellite SID—Space Intruder Detector. The scope shows a formation of UFO's on their way to Earth.



Above top: Unlike Moonbase Alpha, Shado's Moonbase was a small installation. So small in fact, that even though it was located on the near side of the Moon, it was undetectable from the Earth by ordinary means. Three Moonbase Interceptors rest on their launching pads just prior to take-off. The strange looking object attached to the nose of each one is a space torpedo. Interceptors were used as SHADO's first line of defense against deep-space UFO attacks on either Moonbase or the Earth. Below: Although the UFO's occupants were physically humanoid, they were unable to breathe in our atmosphere. Instead, they "breathed" a dark blue liquid which circulated through their space suits. Captured humans were occasionally converted to liquid-breathers and added to the alien invasion forces.

teriors of Control and Moonbase, and of course, the studios. That proved to be no problem either, as Hill simply took his cameras outside and shot Century 21's Elstree Studios in London, where *UFO* was actually filmed. There were no full-scale Skydivers, Interceptors, or Mobiles—only cockpit or interior mock-ups.

Perhaps the show's most impressive special effect was the undersea launching of Skydiver's jet fighter. Again, it was done in miniature with cameras shooting into a ten-foot-

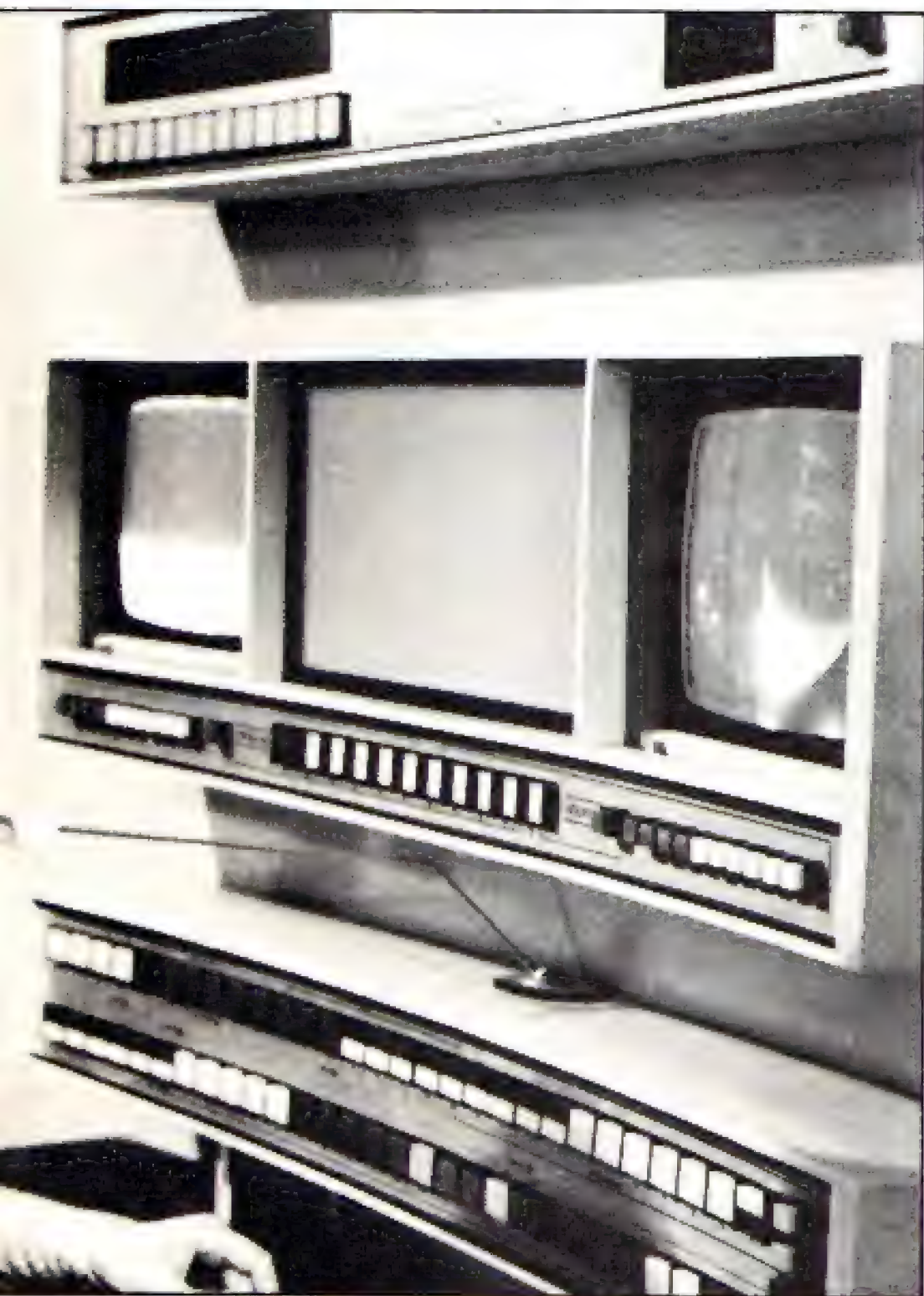
square water tank. The skydiver model sat at the bottom on the "ocean floor." The jet was outfitted with special smokeless engines that gave off a bright flame under water. On radio command, the "jet" engines would ignite, and the plane would leave Skydiver travelling along a concealed rail. Then the jet would be lifted upward, guided by invisible wires attached to the nose and both wings. In a dramatic burst, the jet would break the surface (followed by above-water cameras) and soar into the air.

Preparations for miniature effects of this sort frequently take months of planning, days of actual set-up, and are shot in a matter of several seconds. The final screen effect is grand and impressive due to the slow motion effect and other optical enhancements added in the film lab.

The model Mobiles were a foot long and weighed twenty pounds each. Hill found that certain of their parts could easily be used to customize new models. He also made extensive use of the *Thunderbird* models.

Aside from the special effects, one of the most interesting aspects of the series was the mystery-shrouded

Right: A UFO has successfully penetrated SHADO's defenses and landed in Canada. It was always a tense situation when this occurred. Mobile ground forces had to be immediately dispatched before the aliens could cause damage or endanger the populace.



aliens. They were constantly kidnapping Earth people for a variety of purposes. They converted them into mindless tools to be used against SHADO, took their internal organs to help wounded aliens, controlled them telepathically, and turned them into living bombs.

In one episode an alien was captured, but viewers never found out what Control learned before he died. Only one deep-space probe was launched to determine the alien's home planet; it failed. The aliens knew about and infiltrated SHADO almost at will, but how they did it was never made clear. They were humanoid, but breathed a blue liquid (or at least the captured-and-converted Earthmen did). They never attacked in overwhelming force and yet continually succeeded in penetrating Earth's defenses. In short, many questions remained unanswered about the alien force when the show was cancelled.


In the last episode produced, "Timelash," the invaders used a device that froze the passage of time; a potent weapon in the hands of the enemy. Straker was forced to keep in-



jecting himself with stimulants to keep his body from falling into suspended animation. In an incredibly tense ending, he managed to single-handedly destroy the UFO that caused the effect. Oddly enough, this last show caused the series' only censorship controversy. Apparently the sight of Commander Straker "shooting up" like an addict was too much for the CBS censors. The episode never aired until the series was re-run in syndication.

UFO has been in syndication for

several years, and is enjoying growing popularity. The fact that this show is the direct ancestor of *Space: 1999* has something to do with it, but curiosity alone is not the full explanation. *UFO* started out with all the ingredients necessary for popularity. Perhaps, as they say, the public wasn't ready for it five years ago. There's a new audience seeing it now and if we can judge by the thousands of requests this magazine has received for a *UFO* episode guide they are enjoying it as much as its deep space descendant. ★



COMPLETE EPISODE GUIDE TO **UFO**

In defense of planet Earth: Jet fighter Sky-1 takes to the air in a spectacular display of UFO's much-acclaimed special effects.

By **TOM ROGERS**

Production Studio: I.T.C./Century 21

Producer: Reg Hill

Executive Producer: Gerry Anderson

Format Creators: Gerry and Sylvia Anderson
with Reg Hill

CONTROL PERSONNEL

ED BISHOP: Commander Edward Straker

GEORGE SEWELL: Colonel Alex Freeman

MICHAEL BILLINGTON: Colonel Paul Foster

WANDA VENTHAM: Colonel Virginia Lake

MOONBASE PERSONNEL

GABRIELLE DRAKE: Lieutenant Gay Ellis

ANTONIA ELLIS: Joan Harrington

DOLORES MANTEZ: Nina Barry

ADDITIONAL SHADO PERSONNEL

PETER GORDENO: Captain Peter Karlin

HARRY BAIRD: Lieutenant Mark Bradley

GRANT TAYLOR: General Henderson

KEITH ALEXANDER: SHADO Radio Operator

JEREMY WILKIN: Skydiver Navigator

IDENTIFIED

Teleplay by Gerry & Sylvia Anderson with Tony Barwick

Directed by Gerry Anderson

Guest Cast: Basil Dignam, Shane Rimmer, Gary Myers,
Michael Mundell, Jon Kelley

In this series opener, SHADO and all of its fantastic defenses are introduced. The story begins with a UFO landing, and ten years later SHADO is officially mobilized to combat the alien menace. Within a short span of time, the viewer is introduced to Moonbase, Space Intruder Detector (SID), Earth headquarters (Control), SST transports, Mobile armored units, Skydiver, and so on. The invaders, aware that they have been discovered, dispatch a flying saucer to down a SHADO airborne mission. Sky One, an advanced jet, cripples the ship and causes it to crashland. A captured, wounded alien confirms the fact that the otherworlders have been abducting humans for years, for the purpose of transplanting their internal organs into needy members of their race. Armed with this terrible knowledge, SHADO members become even more determined to stop the extraterrestrials.

THE CAT WITH TEN LIVES

Teleplay by David Tomblin

Directed by David Tomblin

Guest Cast: Alexis Kanner, Steven Berkoff, Al Mancini,
Windsor Davies, Geraldine Moffatt

Regan, a SHADO interceptor pilot, is captured and taken aboard a UFO that has secretly landed on Earth. His wife is also imprisoned, and she is held as a hostage so that he will do the bidding of the aliens. Regan is placed under the hypnotic influence of the invaders, and his attempts to destroy them are foiled by this. Finally, he must decide whether or not to shoot down the UFO that is probably carrying his wife.

CLOSE-UP

Teleplay by Tony Barwick

Directed by Alan Perry

Guest Cast: Gary Myers, Alan Tucker, James Beckett, Jon Kelley, Neil Hallett

A new, super-powerful electron telescope is perfected, and SHADO hopes to use it to learn more about the aliens. The device, known as the B. 142, can magnify objects that are extremely far away, and transmit them over vast distances. It is placed inside an orbiting spaceship, and later used to track a retreating UFO back to its home planet. Undetected, the SHADO craft goes into orbit around the alien sphere, and soon begins sending back data. Unfortunately, a malfunction occurs.

THE COMPUTER AFFAIR

Teleplay by Tony Barwick
Directed by Dave Lane
Guest Cast: Nigel Lambert, Maxwell Shaw, Hein Viljoen
Dennis Plenty, Hugh Armstrong

SID detects an approaching saucer, and SHADO goes on red alert both on Earth and on Moonbase. Complying with standard operating procedure, three heavily-armed interceptors are launched from Moonbase to deal with the intruder. During the ensuing battle, one of the defenders is destroyed, and the UFO breaks through to Earth. Lt. Ellis, the female commander, is ordered to report to headquarters for psychoanalysis to determine whether or not she is still fit for duty. After the testing, she must prove herself during a pitched battle with the landed UFO.

CONFETTI CHECK A-OK

Teleplay by Tony Barwick
Directed by David Lane
Guest Cast: Suzanne Neve, Julian Grant, Geoffrey Hinsliff,
Michael Forrest, Frank Tregear

When the wife of a SHADO operative gives birth to twins, Commander Straker sadly recalls how his marriage ended. Through flashbacks, we learn about how SHADO was formed during the 1970s, at the same time that he was married. His honeymoon was delayed by a military order, and soon afterward he was put in command of the entire newly-formed, super-secret group. Busy with the heavy burden of organization, Straker was hardly ever home. Unable to tell his wife about his work, the woman became suspicious of her husband's fidelity.

CONFLICT

Teleplay by Ruric Powell
Directed by Ken Turner
Guest Cast: Gerard Norman, Alan Tucker, Drewe Henley,
David Courtland, Norma Ronald

Straker is seriously worried that the abundance of debris in orbit around Earth will prove to be a threat to friendly space flights. He has no idea that an alien device is hidden in a burned-out rocket stage, ready to sabotage SHADO re-entry craft. When a manned rocket is destroyed, Straker becomes suspicious, but General Henderson stubbornly opposes his urgent request to have the orbiting junk cleared. Moonbase is closed down, pending an investigation. Risking his life and status, Colonel Foster proves that the vehicle was not blown up due to pilot error.

COURT MARTIAL

Teleplay by Tony Barwick
Directed by Ron Appleton
Guest Cast: Louise Pajo, Vladek Sheybal, Noel Davis, Pippa Steel, Jack Hedley

Foster's cover as a motion picture studio executive nearly causes his death because of a bizarre series of events. He is accused of having sold military secrets, and is subsequently court-martialed. Since all evidence points to his guilt, he is sentenced to death, pending an appeal. While imprisoned, Foster acts irrationally and leaps through a window. Meanwhile, Straker and Colonel Freeman are searching their friend's room for bugging instruments. Racing against time, the two officers are desperately seeking proof that Paul is innocent. Elsewhere, SHADO security men are hunting the escaped "traitor."

THE DALOTEK AFFAIR

Teleplay by Ruric Powell
Directed by Alan Perry
Guest Cast: Tracy Reed, Clinton Greyn, David Weston,
Philip Latham, John Breslin

Unknown to SHADO, a saucer plants a jamming device on the Moon. The mechanism periodically disrupts all visual and audio transmissions, and as a result a space shuttlecraft is totally destroyed. The blame for this disaster is immediately placed on the lunar team of Dalotek, a private business firm that has obtained a license to conduct research on the near-barren sphere. After the civilian geological scanner—thought to be the source of the problem—is forcibly shut down by Colonel Foster, a member of the group locates the real culprit.

DESTRUCTION

Teleplay by Dennis Spooner
Directed by Ken Turner
Guest Cast: Philip Madoc, Peter Blythe, Stephanie Beacham, Edwin Richfield, Jimmy Winston

A Royal Naval gunship, at sea on a secret mission, shoots down an inquisitive UFO, and news of this is leaked to the news media. Straker promptly becomes very interested in the whole incident, but his efforts to learn the facts are foiled by Naval authorities. While pushing for an investigation, Straker decides to check out the actions of a woman who works for the Admiralty. He soon learns that she is under alien control, and is sending them messages via a laser. Another saucer attacks a ship carrying a deadly gas, and nearly succeeds in destroying the world.

E.S.P.

Teleplay by Alan Fennell
Directed by Ken Turner
Guest Cast: John Stratton, Deborah Stanford, Donald Tandy,
Douglas Wilmer, Stanley McGeogh

A man named Croxley begins acting very oddly, and a psychiatrist discovers that he has extremely acute extrasensory perception. One night, a UFO crashes into his house, killing his wife, and he holds SHADO responsible for this. Later on, Straker receives a screenplay that details every secret of his organization. Croxley can read minds, as well as predict the future. The Commander and Freeman travel to the fellow's demolished home, and it is there that they realize an alien mind is controlling the man. His orders are to kill the two SHADO agents.

EXPOSED

Teleplay by Tony Barwick
Directed by Dave Lane
Guest Cast: Matt Zimmerman, Sue Gerrard, Robin Bailey,
Paula Li Schiu, Jean Marsh

In this episode, Paul Foster joins the ranks of SHADO, and is commissioned as a colonel in the organization. Prior to this, however, he was a civilian test pilot, who one day managed to photograph an actual flying saucer. When the intruder was shot down by a jet fighter, Foster's plane crashed, and his co-pilot was killed. After Foster recovered, both the military and civilian authorities discredited his story, and the headstrong man decided to get his own proof. He didn't back down, despite threats of imprisonment, and even death. As a result of his determination, Straker invited him to join the elite group.

FLIGHT PATH

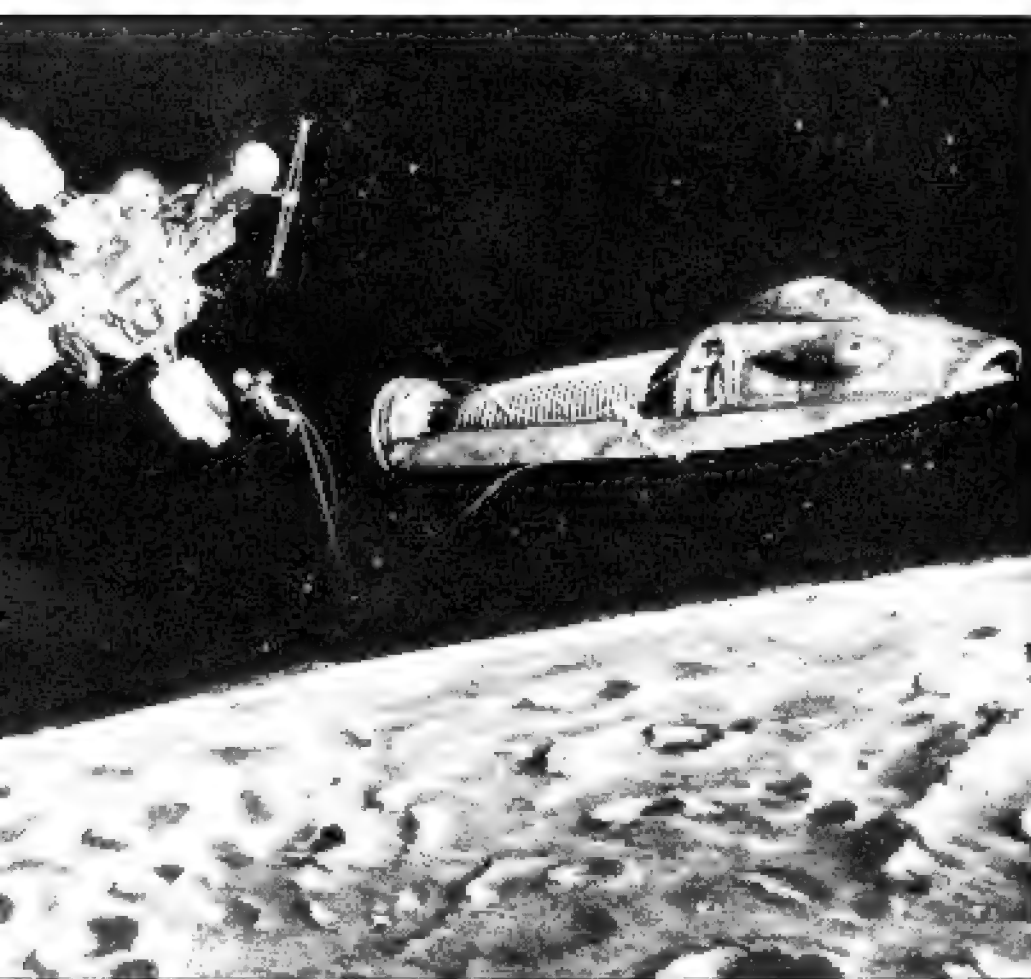
Teleplay by Ian Scott Stewart
Directed by Ken Turner
Guest Cast: Keith Grenville, George Cole, Sonia Fox, Maxwell Shaw, Ayshea

Traitors to our planet inform a member of Moonbase that his wife will die unless he cooperates with them. Reluctantly, the man agrees to help them, but his actions are discovered by other SHADO operatives when stress factors turn up in his routine debriefing, and he is followed. The woman's life is saved from the would-be murderers, just prior to a UFO invasion.

KILL STRAKER

Teleplay by David Tomblin
Directed by Ken Turner
Guest Cast: David Sumner, Gary Files, Annette Kerr, Mark Hawkins, Peter Burton, Penny Jackson

A lunar module, carrying Foster and another man, is chased by a saucer as it enters Earth's atmosphere. It soon becomes evident that the two, having been hypnotized by the enemy craft, are determined to murder their boss. Straker attempts to cure the men before it is too late, but Craig commits suicide while trying to destroy Moonbase. Foster is captured, but he must somehow be cured.



In addition to the orbiting computer, SID, SHADO also used a sophisticated satellite communications network. The B. 142's were rocketed into orbit from a secret launching complex. They formed an integral part of the SHADO defenses. Here, Moonbase personnel have gone by space shuttle to service a B. 142 in lunar orbit.

THE LONG SLEEP

Teleplay by David Tomblin
Directed by Jeremy Summers
Guest Cast: Tessa Wyatt, Christian Roberts, John Garrie, Christopher Robbie, Anouska Hempel

When a young woman comes out of a ten-year coma, she tells Straker that she and her boyfriend had seen a UFO landing. Unfortunately, the couple had been tripping on hallucinatory drugs at the time. The invaders had chased them, and the young man was killed when he leaped from a building. She alone holds the key to a super-bomb

from outer space, and while SHADO is out searching for the weapon, the boyfriend miraculously shows up at the hospital.

THE MAN WHO CAME BACK

Teleplay by Terrence Feely
Directed by David Lane
Guest Cast: Derren Nesbitt, Gary Raymond, Andrea Allan, Mike Stevens, Roland Culver

SID is put out of action by an attacking saucer, and a spaceship from Earth subsequently disappears. Two months later, the craft's pilot—a close friend of Straker—is found on a Pacific island. From then on, he tries to assassinate the head of SHADO. When the Commander discovers this, he struggles to free the mind of his comrade.

MINDBENDER

Teleplay by Tony Barwick
Directed by Ken Turner
Guest Cast: Al Mancini, Stuart Damon, Charles Tingwell, Steven Berkoff, Craig Hunter

SHADO is puzzled by a UFO that mysteriously explodes, seemingly without reason, a few miles away from Moonbase. An investigation turns up some strange-looking debris, which later begins to effect anyone who touches it. The victims experience frightening hallucinations that bring death to themselves and their friends. The disease spreads throughout Moonbase and Control, and Straker ultimately falls victim to the alien nightmare.

ORDEAL

Teleplay by Tony Barwick
Directed by Ken Turner
Guest Cast: Quinn O'Hara, David Healy, Mark Hawkins, Basil Moss, Joseph Morris

Foster is ordered to report to a secret research center for a thorough checkup, and while he is there a group of invaders land and take over the place. Foster is taken prisoner, and put inside an extraterrestrial spacesuit, to be transported back to the enemy planet. The saucer is shot down, and SHADO experts race against time to save Paul, who is now only able to breathe an alien liquid.

THE PSYCHOBOMBS

Teleplay by Tony Barwick
Directed by Jeremy Summers
Guest Cast: Deborah Grant, Mike Pratt, David Collings, Gavin Campbell, Tom Adams

Three people fall under alien domination, and they immediately begin performing feats of superhuman strength and endurance. One by one, they make their way into secret SHADO bases and destroy them, committing suicide as they do so. The last one—a young woman—threatens to annihilate Control headquarters, and Straker and his people are utterly powerless to stop her.

A QUESTION OF PRIORITIES

Teleplay by Tony Barwick
Directed by Alan Perry
Guest Cast: Barnaby Shaw, Suzanne Neve, Richard Ayles, Mary Merrall, Ayshea

Once a month, the Commander manages to spend a day with his young son. Through this contact, he hopes to reestablish a loving relationship with his wife, but a misunderstanding involves the boy in a car accident. A breakdown in communications then reroutes an airplane that might save the boy's life. Faced with a command decision, Straker must choose whether to risk all to cure his loved one, or to do everything he can to stop a downed UFO.

REFLECTIONS IN THE WATER

Teleplay by David Tomblin
Directed by David Tomblin
Guest Cast: James Cosmo, Georgina Moon, Jon Kelfey, Frank Mann, Mark Hawkins

Some uncommon deaths at a volcanic island in the Atlantic cause SHADO personnel to investigate. A search via submarine reveals that the invaders have set up an underwater base, and when Straker and Foster enter the installation they find exact duplicates of themselves. The aliens are planning to infiltrate SHADO headquarters, and the real agents have to escape before they can hope to stop the monsters.

THE RESPONSIBILITY SEAT

Teleplay by Ruric Powell
Directed by Ken Turner
Guest Cast: Jane Merrow, Norma Ronald, Paul Gillard, Michael Kilgariff

The movie studio admits a woman who claims to be a reporter assigned to interview Straker. The Commander tolerates her, but he becomes suspicious because of several disturbing incidents. He places Freeman in charge while he checks on the lady, but the officer starts making wrong decisions. A number of lives hang in the balance as SHADO frantically searches for its top officer.

THE SOUND OF SILENCE

Teleplay by Dennis Spooner
Directed by Gerry Anderson
Guest Cast: Michael Jayston, Nigel Gregory, Richard Vernon, Georgina Moon

A UFO is forced down in a country area, and SHADO Mobiles move in to find and destroy the vehicle. While the units search for the saucer, an invader captures a human male, and slays another. The craft is eventually destroyed as it emerges from the bottom of a lake, but a device that might be a super-bomb is recovered, brought to Control, and experimented upon.

THE SQUARE TRIANGLE

Teleplay by David Tomblin
Directed by Jeremy Summers
Guest Cast: Adrienne Corri, Patrick Mower, Allan Cuthbertson, Tutte Lemkow

Hoping to capture a saucer intact, Straker permits one to crashland in England. Unknown to anyone else, a woman and her lover are planning to murder her husband, but the alien is killed by mistake. The SHADO amnesia drug is later used on the criminals, but afterward the couple plans to carry out their original decision to ambush the unsuspecting spouse. Straker feels that it is his duty to prevent this.

Photos © ITC



Jet fighter Sky 1 and the atomic submarine to which it was attached were SHADO's last line of defense. When trouble developed with Skydiver, the Earth was in imminent danger.

SUB-SMASH

Teleplay by Alan Fennell
Directed by Ken Turner
Guest Cast: Gary Myers, Maxwell Shaw, Stanley McGeogh, Jon Kelley

The saucer-hunters learn that the aliens now have a craft that is also capable of functioning as a submarine. Skydiver One is rushed to a danger area, but it is ambushed and sinks to the bottom of the ocean. Straker and the small crew appear doomed when the escape hatch jams, and SHADO seems completely unable to help them. Although the organization knows where they are, they cannot raise the sub to the surface.

SURVIVAL

Teleplay by Tony Barwick
Directed by Alan Perry
Guest Cast: Gito Santana, Ayshea, Vladek Sheybal, Steven Berkoff

An alien succeeds in damaging a Moonbase dome, killing a man in the process. A red alert is sounded, and the interceptors soon locate and eliminate the landed UFO. As a result, however, Foster's Moonmobile is wrecked, and he is hurt. Although the general opinion is that Paul was killed, SHADO continues to search for him. The man soon realizes that he must team up with an invader in order to get back alive, and the two band together to reach the distant installation.

TIMELASH

Teleplay by Dennis Spooner
Directed by Ron Appleton
Guest Cast: Norma Ronald, Fred Santos, Gerard Murray, Philip Howard

When a green-glowing saucer fails to zap Straker's car, he returns to SHADO headquarters and realizes that everyone there has been placed in suspended animation. He makes a desperate attempt to get help, but a human spy interferes and summons the waiting aliens. The Commander has his hands full, trying to stop his superfast opponent, and he knows that a saucer will soon be landing. First the traitor must be eliminated, and then the UFO must be shot down.

NOTES FROM READERS

... In your second issue, you described James Blish (in "What They Say About *Star Trek*") as the late British science fiction writer." I was not aware of his death. Could you please elaborate on what happened?

Janice Carlson
Old Bridge, New Jersey

James Blish died of cancer in his native England roughly two years ago, much to everyone's sorrow.

... There is a flyer currently being mailed to fan club leaders from a group in Houston, Texas, calling itself "Stardate 1977." This group offers super 8 and 16mm films of each *Star Trek* episode for sale. This operation is not authorized by Paramount or DeSilu, despite their statement to the contrary. They are running an *illegal* operation. There is considerable question whether or not they even have the films. We urge your boycott of these people.

Susan Sackett
Asst. to Gene Roddenberry

... In your *Outer Limits* story (STARLOG No. 4, page 54), there is a mistake—or

rather, omission—in the cast list for the episode "I, Robot." You left out Leonard Nimoy's name. He played a reporter, but unfortunately, I can't remember his character's name.

Deborah Eve Rubin
Bethesda, Maryland

Our mistake! Nimoy played the reporter who followed the case of the robot accused of murder.

REPLY TO GERROLD

... it's great to know that the satellites (in 2001) are actually nukes all set to frag Godless Gooks wherever they may be, but why isn't that information in the film where we can see it? If it's not explained in the movie, then I don't care *who* says it, Gerrold, Clarke, Kubrick, it's just *his opinion* of what's in the movie, not what's actually up there on the screen. That's 2001's greatest failing—with an unprecedented budget and an awesome opportunity, Kubrick

NEXT ISSUE:

STARLOG No. 6

on sale

TUESDAY APRIL 19, 1977

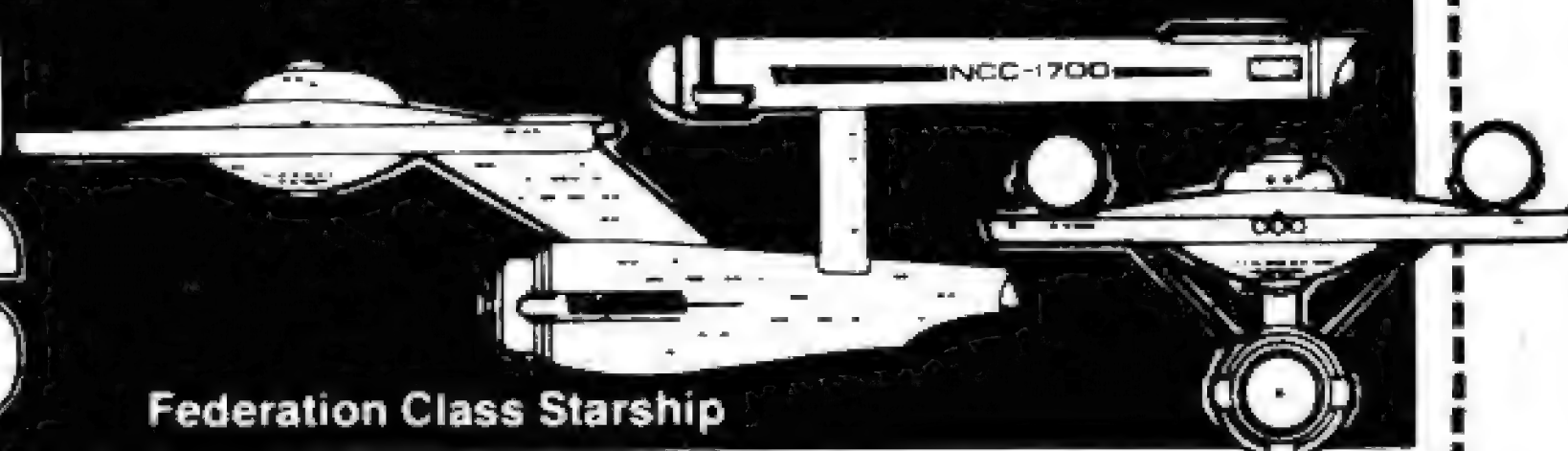
blew ten million to say, "Well, what do *you* think?" while giving us nothing to think *about* except some pretty pictures. Please, David, we know you're a smart fellow, but we don't need someone to try and plug the gaps in flawed films. Don't try to make us "better as an audience" for bad films, tell us about the good ones that we should see. If the films themselves are halfway decent, they will make us "better as an audience."

Richard S. McEnroe
Rockville Centre, New York

Because of the large volume of mail we receive, personal replies are impossible. Comments, questions, and suggestions of general interest are appreciated and may be selected for publication in future Communications. Write:

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Science Fiction MINIATURES



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[WA-5 has stand and is 1/400 scale]
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WA-1001 Small Stand [comes with WA-5, you need 4 for WA-23] \$1.15

Stands are metal bases and lucite rods.
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Prices above are for each single ship unless noted otherwise in ().
Catalog of over 10,000 miniatures from 100 different manufacturers covering fantasy, sword & sorcery, science-fiction, historical personae and military from ancient to modern in scales ranging from 200mm (1/9) to .5mm (1/4800) \$2.50 [refundable off purchases—refund instructions included]. Also included in the catalog are accessories and games.

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Maya and Koenig are threatened in "The Seance Spectre."

SPACE: 1999

This issue completes STARLOG's episode guide to the first two years of *Space: 1999*. Issue No. 2 featured story synopses and credits for all of Year One plus the beginning of Year Two. Issue No. 3 included more photos and six more episodes from Year Two. STARLOG No. 4 contained a personal interview with the most popular personality from *Space: 1999*, Nick Tate (who plays Captain Alan Carter). Following this final episode guide is a sampling of the flood of letters STARLOG has received from 1999 viewers. As the letters indicate, the show is tremendously controversial, and it's renewal for a third year is presently in grave doubt . . .

THE LAMBDA FACTOR

After the Moon drifts through a gas cloud, a series of strange incidents occurs on Alpha, culminating with the death of a pretty young technician. Meanwhile, Koenig has been suffering from terrible nightmares. Tony begins an investigation which eventually focuses on Carolyn Powell, who was a rival of the dead technician for the affections of another crew member, Mark. Dr. Russell finds out the gas cloud has given Carolyn tremendous, and deadly, ESP powers. Koenig finally realizes the danger and goes to confront the young woman who has taken over the command center.

Screenplay: Terrance Dicks

Guest Cast: Deborah Fallander as Carolyn Powell and Jess Conrad as Mark Sanders

THE IMMUNITY SYNDROME

Alpha draws close to an Earth-type planet and reconnaissance teams led by Koenig and First Officer Verdeschi take off to investigate. After landing, Tony follows a trail of glowing lights and loses complete control over himself. Carter and Koenig find Tony nearly dead and prepare to return him to Alpha, but the Eagle begins to malfunction and they crash-land back on the planet's surface. Alan discovers a geodesic dome, in which is contained the remnants of a dead civilization. Records tell the Alphans that the civilization was destroyed by a creature of incredible power . . . a creature that still exists and is attacking the Alphans.

Screenplay: Johnny Byrne

RETURN OF THE DORCONS

A Dorcon battleship appears in the sky above Alpha. Varda, the leader of the Dorcons, demands that the Alphans turn Maya over to them. Maya tells Koenig that the Dorcons are a warrior race who, in order to extend their own mental capacities, need the brain stems from Psychons. Since Maya is the only Psychon left, they intend to use her as a guinea pig. Koenig refuses to hand Maya over, but the invading force transports into the control room and captures her anyway. As the troops are beaming back to their ships, Koenig leaps into the beam and is imprisoned. He is then in a race against time to escape and get to Maya before the operation on her can begin.

Screenplay: Johnny Byrne

DORZAK

A fantastic spaceship appears above Moonbase Alpha and requests permission to land. When the lovely alien Sahala emerges, she immediately stuns Maya into unconsciousness. She then explains that Psychons are enemies to her people and also that onboard her ship is Dorzak, a prisoner from Psychon. Alan convinces Sahala to revive Maya, who subsequently goes to see Dorzak in spite of Sahala's warning that Dorzak is a dangerous criminal. Dorzak imprisons Maya, forces her to teach him the secrets of molecular transformation, and proceeds to take over the command center. Only Maya can then stop him.

Screenplay: Pip and Jane Baker

Guest Cast: Lee Montague as Dorzak and Jill Townsend as Sahala





THE SEANCE SPECTRE

A gigantic planet is sighted on a direct collision course with the Moon. Koenig and Maya take off in Eagle One for a close examination of the planet. A dissident group of Alphans led by a man named Sanderson believe that Koenig is withholding vital information. Sanderson manages to cripple Koenig's Eagle, making it crash land on the planet. It turns out to be a deserted wasteland with little oxygen. Tony Verdeschi and Alan Carter manage to start the damaged Eagle's engines by remote control and bring it safely back. Koenig decides that the only way to avoid a collision is to blast the moon off course by detonating the remaining nuclear waste dumps. In order to minimize loss of life, the base is evacuated into every operational Eagle. As Koenig triggers the explosives, Sanderson appears, shoots him with a laser and damages his Eagle. Now the fate of Alpha lies in the hands of this maniac.

Screenplay: Donald James

Guest Cast: Ken Hutchinson as Sanderson and Carolyn Seymour as Eva

DEVIL'S MOON

Moonbase Alpha picks up a distress signal as they are passing the planet Ellna. Koenig and Maine (Medical Rescue) go to investigate. They find a magnificent city littered with hundreds of dead bodies. They pick up a strange broadcast signal from Ellna's moon and decide to investigate it. Their Eagle mysteriously goes out of control and crashes. As they crawl from the wreckage, they see a man chased by three alien cat-women who are carrying electric whips. Maine is hit by a whip and dies instantly; Koenig is overpowered and captured. He awakens in a cell, surrounded by other prisoners. He learns that Ellna's moon is also their penal colony. The sadistic cat-woman Elizia is its overseer. She tells them that they can win their freedom through an ordeal called "The Hunt." If a prisoner can make it to the transfer station on foot, he will be sent home. Koenig makes a break for it, and the hunt is on.

Screenplay: Michael Winder

Guest Cast: Hildegard Neil as Elizia



CANCELLATION?

As we go to press, there is no word on the renewal of *Space: 1999* for a third season. According to ITC, the determining factor will be the number of renewal orders they receive from local stations. Whether, in issue No. 6, we will be reporting the cancellation or the renewal of 1999 will largely be the result of letters that the stations receive (or don't receive) supporting the show. If you want *Space: 1999* renewed, write (and get everyone you know to write) to your local station. In addition, *and this is very important*, send a copy of your letter to ITC, 555 Madison Ave., New York, N.Y. 10022, so they can gauge how much of an audience the program has. This will be much more difficult than the famous *Trek* letter-writing campaign, because at least 100 stations need to be convinced . . . not just one network.

left
Jill Townsend as Sahala relaxes in her spaceship in "Dorzak."

The Conflict Rages...

STARLOG probably receives more mail concerned with the *Space: 1999* television series than any other subject. Some readers are wildly complimentary while others are just as negative. Without question, the show is controversial. Both our first two issues contained articles in which we discussed some of the faults of the series and some of the planned improvements. Now we give the speaker's podium to our readers. Out of the thousands of letters we have received, here is an eloquent and representative sampling . . .

NOTE: Many reader letters are very lengthy, making it impossible for us to include them in their entirety. We have, therefore, taken the liberty of using pertinent excerpts, always attempting to retain the jist.

... (In) STARLOG No. 3, the conventioners didn't give *Space: 1999* much of a good word. You can't compare *Star Trek* to *Space: 1999*. They are altogether different. 1999 is fantastic—the actors, the special effects, everything—and is even better this year. *Star Trek*, too, had some bugs to shake out.

Name unreadable
Waverly, Iowa

... I think you should include, in every issue, something on *Space: 1999*. I personally think that it is better than *Star Trek*. I like realism, and it is ten times more realistic than *Trek*. William Shatner was all wrong with his criticism of *Space: 1999*.

60

The problem with 1999 is not that it has no stories . . . The problem is the lines! As stated in *The Making of Space: 1999*, they were given lines that looked great on paper but didn't sound right when spoken.

Sean Mitchell
Laurel, Maryland

... The image one gets of Koenig from the first season is of a petty bureaucrat promoted beyond his level of incompetence, who has so far managed to survive his decisions only because of benevolent aliens. As David Gerrold invented a nightmare plot for *Star Trek*, let me do so for *Space: 1999*.

Moonbase Alpha encounters its fifth planet of the week. They broadcast toward

it (in English, of course) with no luck. Since it appears livable, a reconnaissance party is sent out.

On the planet, the leader of the colony of intelligent ants is notified of the approaching vessels and cries, "Destroy the Eagles!" Too late—the Eagles have landed, and Koenig, Helena, and Maya, among others, leave the craft and start to look around, eventually finding the ants. They discuss how to approach them; the others want to study them for a while, but Koenig disagrees, "Since emotions are more important than reason, all we need to do is act nice at them. Stand back, everybody!" And with that (the closest approach to a syllogism John Koenig has made in his life) he walks smilingly toward the ants, who eat him.

Helena screams. Alan says, "Poor John."

The Alphans' stun guns turn out to be useless. They head for the protection and heavier weaponry of the Eagles, but the anthill sprouts an antenna, and the ray that shoots forth turns the Eagles into chunky peanut butter.

Maya turns into a giant can of Raid, but the ants are immune to insecticides. The party flees—unfortunately, they flee toward the nearby coastline. Trapped! The ants approach.

In desperation, Maya turns into an ant-eater and starts to eat the ants. As she snacks her way toward the anthill she knocks over the antenna tower. A tremendous (for ants) explosion occurs, and suddenly the Alphans are back on the moon, passing by the planet, their only souvenirs being memories and the fact that

Maya is now pleasantly plump from eating ants and the law of conservation of mass.

END
Just as *Star Trek* reflected a basic optimism about the universe, science, and man's ability to understand the phenomena of the universe, I think *Space: 1999* reflects a basic pessimism, along with the antirational attitudes that seem to be gaining adherents in today's society.
Unfortunately, the local station no longer carries *Space: 1999*. I fear that they may already have judged all television science fiction by that one season. That fear, as well as the desire for good science fiction, is why I worry about *Space: 1999*.

James Jones
Moore, OK

...The articles dealing with *Space: 1999* ... intrigued me very much about the possibilities of the show. The changes made to the format have worked very successfully, and the touch of humor added to each new show has helped to humanize the characters greatly. I must say that I hope there will be a third season. The scripts have improved to the point of believability, which in Season One seemed to be a major problem.

Marsh Costello
Round Hill, Virginia

...This is another letter totally in support ... of *Space: 1999*. I love it. However, I also have a comment. Through my association with other *Star Trek* fans at conventions, I have noticed that due to the intense love for *Star Trek* by its fans, there is a closed mindedness toward *Space: 1999*. On the contrary, I feel our minds should rather be open and recognize *1999* for what it is: an entity totally separate from *Star Trek* but, in my opinion, equally as great on a very different level.

Linda Sigmund
Fort Lauderdale, Florida

...Complaints have been forthcoming regarding the writing, the scientific accuracy, the acting, the producer, the new producer, the story consultant (and lack of one), and the inconsistencies between the first and second seasons. These are real problems, and they deserve to be examined.

The scientific accuracy: extremely limited, as most viewers are aware. It is difficult to stretch one's credulity enough to allow the Moon to be blown out of its orbit without wrecking the Earth. Anyone with any grounding in science or hard-core SF knows that lasers are inefficient antipersonnel weapons. The Moon has to be going awfully fast to plow through so many star systems. Etc. Etc.

However, I'm going to upset a lot of people and call this nitpicking. If you really want to get picky, why doesn't Steve Austin break his spine when he lifts a truck with his tin arm?

The writing for *Space: 1999* scales the heights of mediocrity. This is partly, I think, the problem of Gerry Anderson. With the exception of *UFO*, the bulk of his television SF has been puppet work, and, admit it or no, puppet shows are kid shows. Anderson is probably one of the few men in television who can be proud of the fact that

his product is geared to the eight-year-old mind.

In *UFO*, this problem didn't crop up too severely. It was established from the start that these aliens were nasty, rotten, baby-stealing hostiles that wholly justified the finest kind of space-operatic jingoism personified by Ed Straker. Sadly though, this seems to be the highest level of science fiction the British are capable of (and don't throw *2001* at me. That film was in many ways a failed movie, marred mainly by Stanley Kubrick's all-too-British fascination with showing all the flashing, beeping gadgetry and the forever-damnable mysterious unknown force), and this hurts *Space* very badly indeed.

You can run into a mysterious unknown force once and still have a bearable movie. You can't run into it a dozen times in as many weeks and still have a tolerable TV show (I sometimes got the feeling that Alpha needed a resident exorcist).

Same thing for gadgetry. It can carry a movie you'll see once or twice. But it cannot hold up a twenty-four-week series. We know what an Eagle lift-off looks like already. You don't have to show it over and over ... In addition, such technological fetishism wastes time that can be used for badly needed characterization (and this is just as valid a critique of the second season as the first).

Everyone connected with the first season admitted the show had problems, and to their credit, they attempted to improve the product. They didn't make the changes in the one place they were needed—in the scripts. Where are the themes? Where are the conflicts? Eating "extras" isn't a conflict. Obfuscation and confusion cannot take the place of profundity, or disguise its absence. You can't present a vague collection of optical effects and weird sounds and have people start acting peculiarly and then hope to get away with it by having an actor declaim that "it's a power beyond human comprehension."

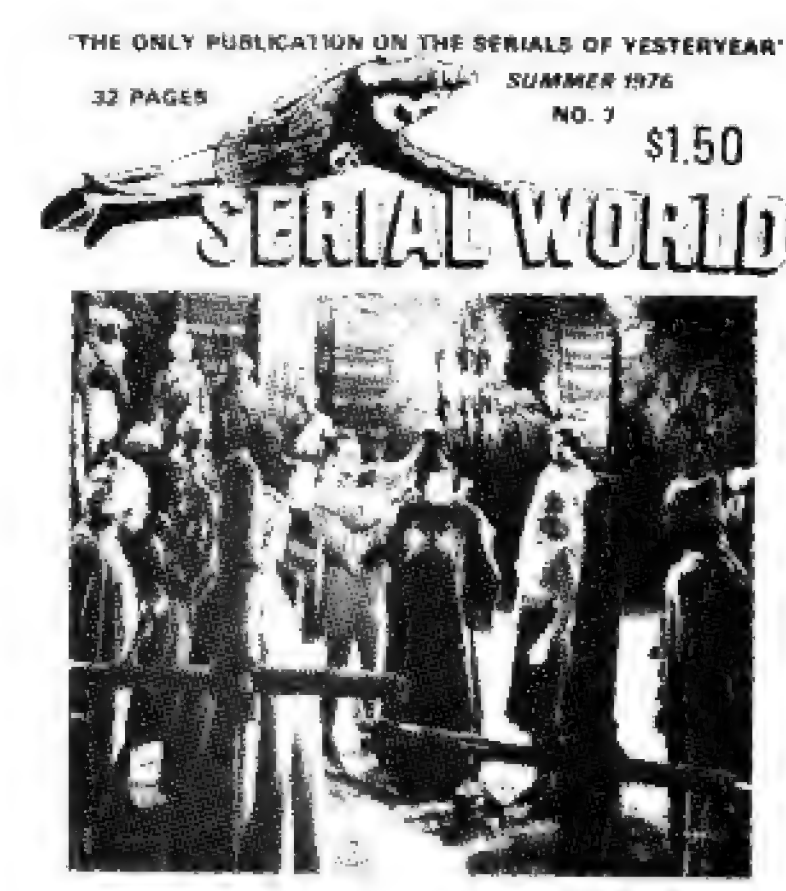
Space: 1999 is in trouble. The worst kind, ratings trouble. Badly enough for ITC to have sent a detail to the Creation Con to judge feedback. Anytime the brass goes to the masses and asks for opinions, you know you've got troubles. And after the shortcomings, failings, errors, and missteps you've just waded through, those of you out there who agree with me might feel inclined to gloat. Well, you shouldn't.

Because bad as it is, *Space: 1999* is better than anything else we've got!!!

Let's admit it, people. *Star Trek* is being run right into the ground through syndication. How many times can we sit through shows where we've got the lines memorized better than Shatner? So I don't know about you people, but when they make bye-bye noises about *Space* I worry. And I want to do something about it. The only thing that will help *Space* is feedback—heavy, constructive feedback ... A good big Trek-kish letter writing campaign with the theme "We Want American Writers for *Space: 1999*."

The biggest trouble with *Space* was and is the scripts. Maybe the British screenwriters can write good TV science fiction, but they haven't done it yet. How long do we have to wait?

Richard S. McEnroe
Rockville Centre, New York



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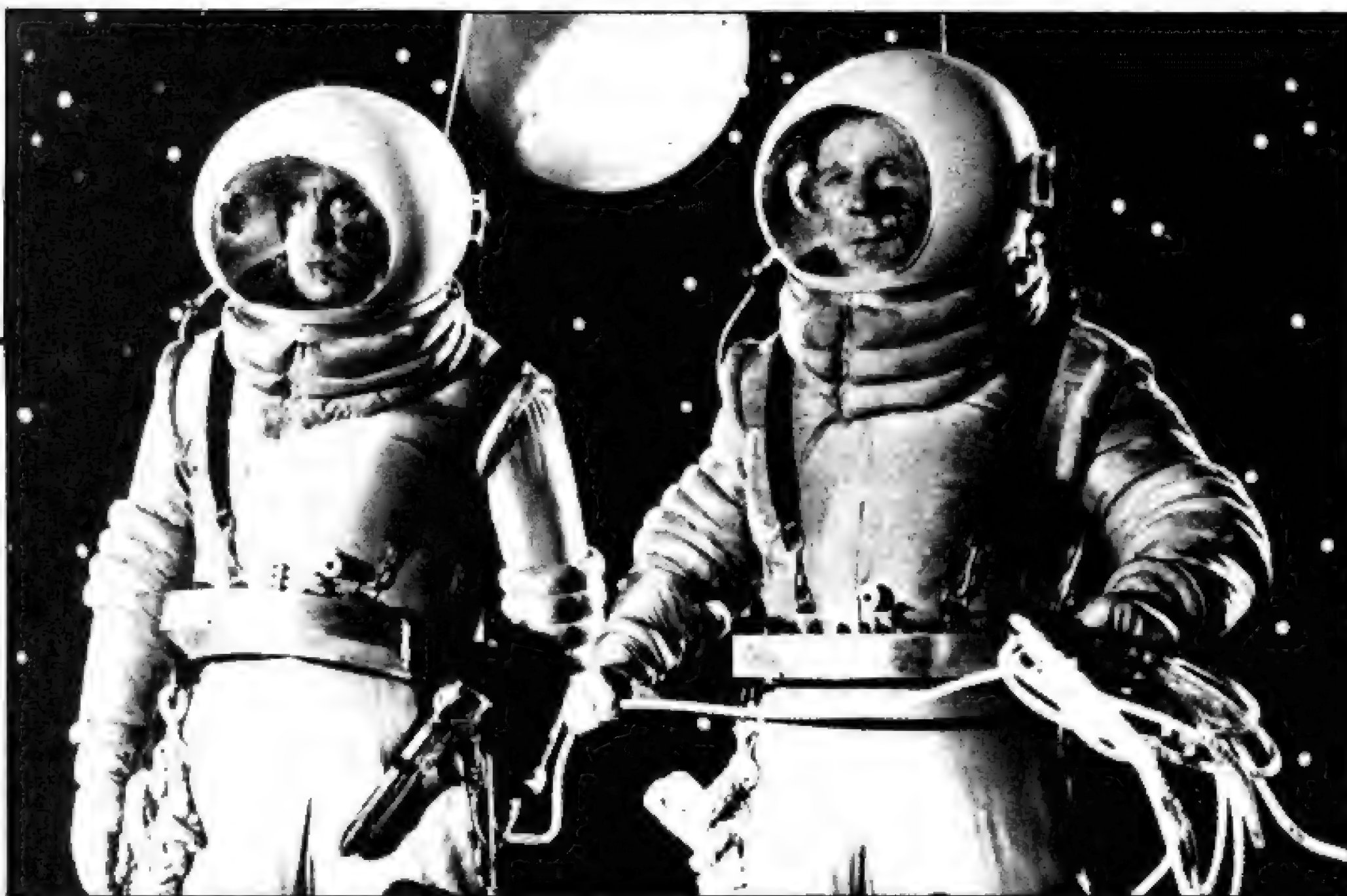
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1. (1936) DO GORNS HALF _____○_____○
2. (1976) GONNA' SLUR _____○_____
3. (1968) TOE TAPE PEN FLASH _____○_____○_____
4. (1976) RAILS SO _____○_____
5. (1936) SHOT COMET GIN _____○○_____
6. (1954) REGRET THAT A _____○_____○_____
7. (1950) EX-PROM SHTICK _____○_____○_____
8. (1970) NEAR DOOM _____○_____
9. (1973) T DREW OWLS _____○_____
10. (1948) SMEAR PUN _____○_____



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ANSWERS

—MOVIE ANAGRAMS—

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UNITED ARTISTS TELEVISION, INC. 729 Seventh Avenue New York, New York 10019 (212) 575-3000	THE AQUANAUTS (LA-S-R) Keith Larsen (Drake Andrews) Jeremy Slate (Larry Lahr) MEN INTO SPACE (LA-S) William Lundigan (Col. Ed McCauley) Gene Nelson (Charley Randolph) Marshall Thompson (Major Devery) THE OUTER LIMITS (LA-R) SCIENCE FICTION THEATRE (LA-R) Truman Bradley (Host)	Producer: Ivan Tors Producer: Lewis J. Rachmill Exec. Producer: Leslie Stevens Producers: Joseph Stefano & Ben Brady Special Effects: Projects Unlimited, Hollywood, CA Producer: Ivan Tors
VIACOM INTERNATIONAL, INC. 345 Park Avenue New York, New York 10022 (212) 371-5300	THE TWILIGHT ZONE (LA-R) Rod Serling (Host)	Exec. Producer: Rod Serling Producers: Herbert Hirschman, Bert Granet, Buck Houghton
WARNER BROS. TELEVISION 4000 Warner Boulevard Burbank, California 91522 (213) 843-6000	SUPERMAN (LA-S-R) George Reeves (Superman) Noel Neill (Lois Lane) Jack Larsen (Jimmy Olsen) MAN IN SPACE (DM) SUPERMAN/BATMAN/AQUAMAN (AN-R)	Producer: Whitney Ellsworth Special Effects: Thol Simonson Animation: Filmation
PARAMOUNT STUDIOS 5451 Marathon Street Hollywood, California 90038 (213) 463-0100	STAR TREK (LA-S-R) William Shatner (Capt. James Kirk) Leonard Nimoy (Mr. Spock) DeForest Kelley (Dr. McCoy) James Doohan (Mr. Scott) Nichelle Nichols (Lt. Uhura)	Exec. Producer: Gene Roddenberry Producer: Fred Freiberger Art Director: Matt Jeffries Special Effects: Howard Anderson, Linwood Dunn, Joseph Westheimer
QUINN MARTIN PRODUCTIONS 1041 North Formosa Los Angeles, California 90046 (213) 851-1234	THE INVADERS (LA-S-R) Roy Thinnes (David Vincent)	Exec. Producer: Quinn Martin Producer: Alan A. Armer
UNIVERSAL TELEVISION 100 Universal City Plaza Universal City, California 91608 (213) 985-4321	THE INVISIBLE MAN (LA-S-R)	Information listed under Harve Bennett Productions <div data-bbox="1489 2521 2147 2900" style="border: 2px solid black; padding: 5px; transform: rotate(-2deg);"> NOTE: The STARLOG Address Guide continues in our next issue. Part II will contain the information necessary for contacting your favorite actors, actresses and production people from Science Fiction MOVIES. </div>

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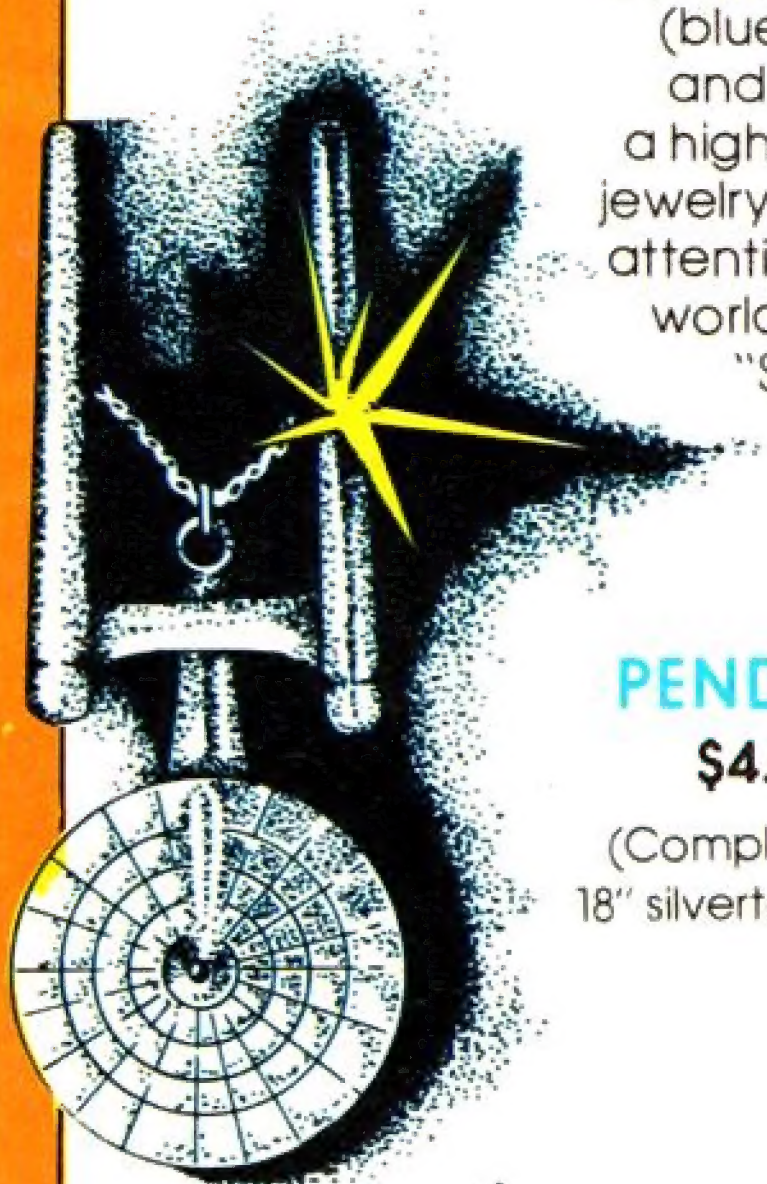
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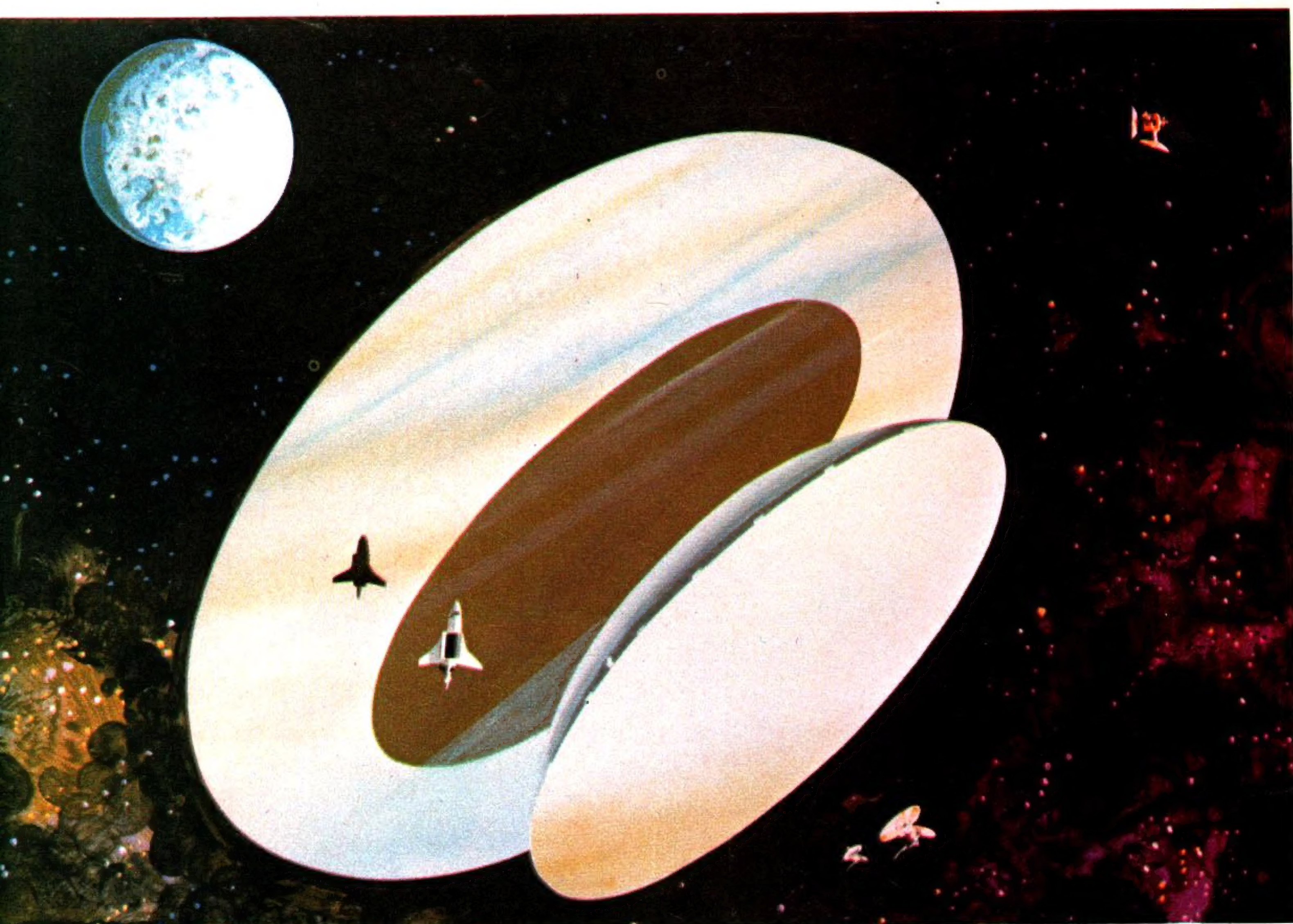
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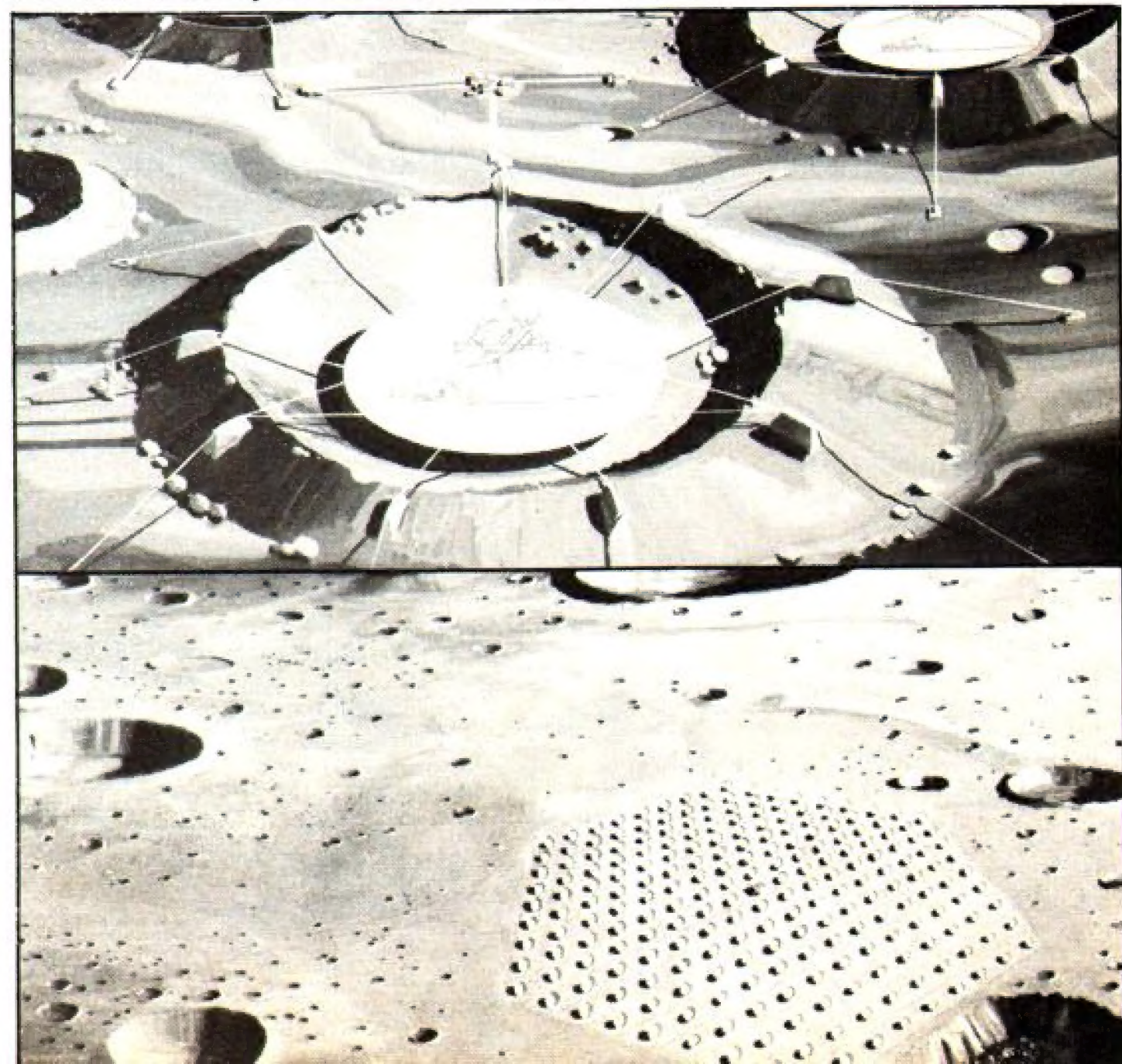
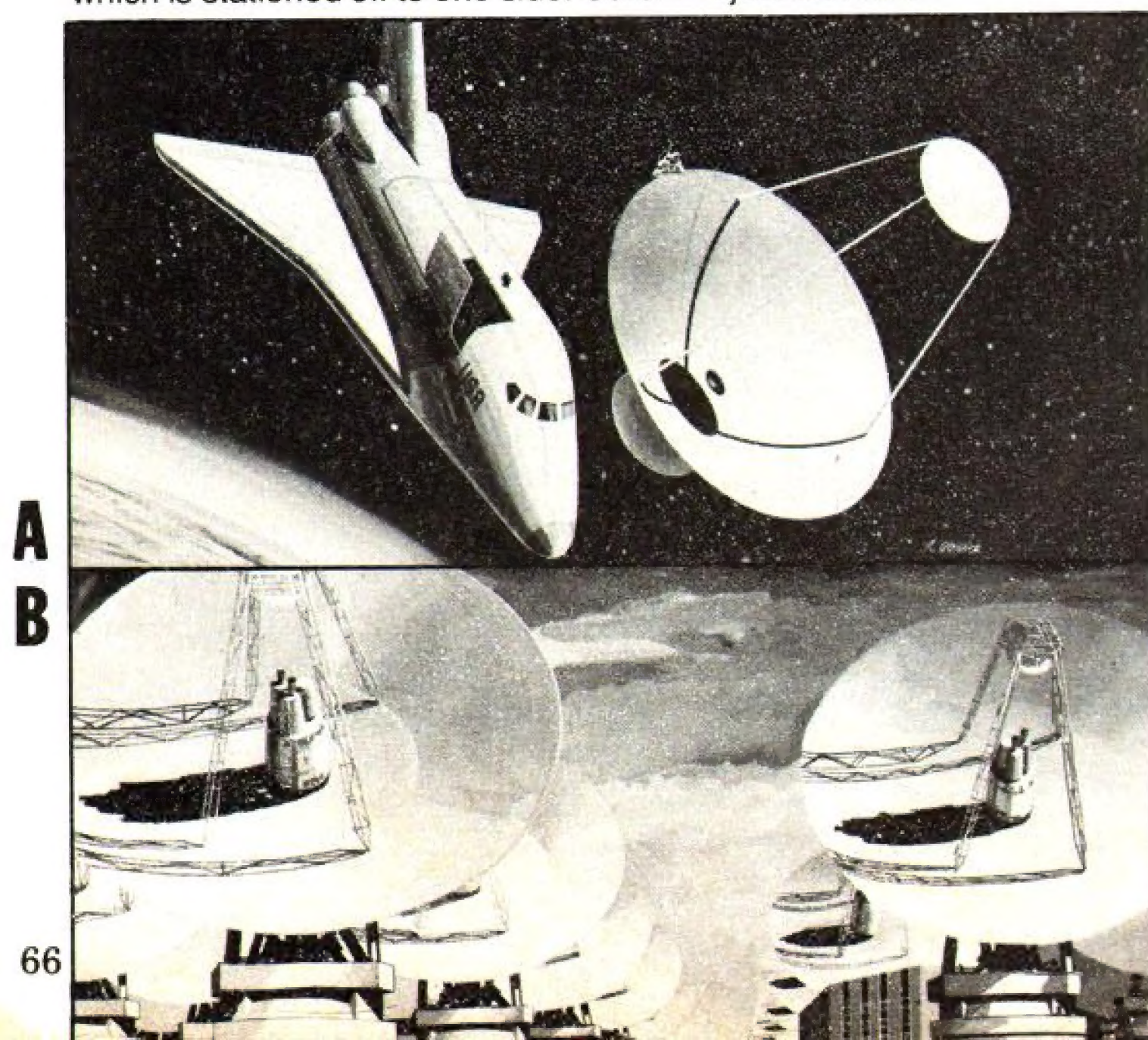
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VISIONS



Above is an artist's conception of an intermediate sized (300 meter) antenna, here being attended by a Shuttle, to be a part of NASA's Project SETI (Search for Extra-Terrestrial Intelligence). The two feed satellites, hovering in front of the dish, send signals to Earth through a relay satellite, which is stationed off to one side. Other Project SETI con-

cepts include small parabolic antennae (below A) to be erected and installed in a low Earth orbit in a single Shuttle flight, and several types of radio-telescope arrays. The first (below B) would be made up of large dishes on Earth, as in Project Cyclops, while others (C and D) would be on the far side of the moon, safely screened from Earth's radio noise.



Photos: NASA

THE SEARCH FOR LIFE AMONG THE STARS

While most Romantic notions tend to dissolve in the face of scientific discovery, the existence of life elsewhere in the universe has gained credibility as scientists have learned more. We now know that the organic molecules necessary to build amino acids, proteins, and DNA exist in interstellar gas clouds. We know that transforming them into the building blocks of life requires a simple mechanism: electricity. In addition, we can deduce that planetary systems such as our own are probably not the exception, but the rule. Life may indeed be a natural by-product of the workings of the universe.

The exception to the rule may be intelligent life *with technological capability*. This refers not only to the degree of historical advancement, but also to the physical equipment that a species is endowed with. For example, we have had the technological capability to make mere radio noise (much less send coherent messages) for only eighty years. On the other side of the coin, Dr. Carl Sagan, noted astronomer and exo-biologist, points out in *The Cosmic Connection*, "There is at least moderately convincing evidence that there is another class of intelligent beings on Earth besides ourselves." He is referring to whales and dolphins, ample illustration that intelligence does not necessarily imply technology, nor the ability to broadcast messages to other species.

Man's first attempt at broadcasting his existence to the rest of the universe was the small plaque attached to the Pioneer 10 spacecraft. Due to its trajectory, there is no serious possibility of its coming close to some life-supporting world for the next ten billion years or so, but it was not aimed with that in mind. There is still the infinitesimal chance that it might intercept some other spacecraft, but the search for life involves far more practical approaches: radio astronomy and interplanetary probes.

Dr. Sagan has predicted that mankind will be occupied over the next three centuries with the exploration and exploitation of our native system. By the late eighties, there should be bases on the Moon, and by the early years of the next century, man should be on Mars. Even though Vikings I and II did not find anything that could definitely be called organic, their landing sites were possibly the least scientifically interesting places on the entire planet. The next step after the Viking program is to send a robot lander to pick up and return samples of Martian soil and rocks to Earth for detailed analysis. Great care will have to be taken to prevent a reverse scenario of *The War of The Worlds*—bringing potentially dangerous organisms back to our oxygen-and-water-rich Earth.

The other major avenue of endeavor involves radio astronomy. One group of scientists is listening for the telltale radio emissions of various organic molecules for an indication of their role in newly forming star systems. Another, more directed, search called Project SETI (Search for Extra-Terrestrial Intelligence) is presently being coordinated by NASA through both the Ames Research Center and the Jet Propulsion Laboratory. This project involves monitoring a million different radio frequencies in a long range effort to detect radio signals from distant technologies. All of these frequencies are in a very restricted part of the spectrum thought by scientists to be a logical range to be used by a broadcasting

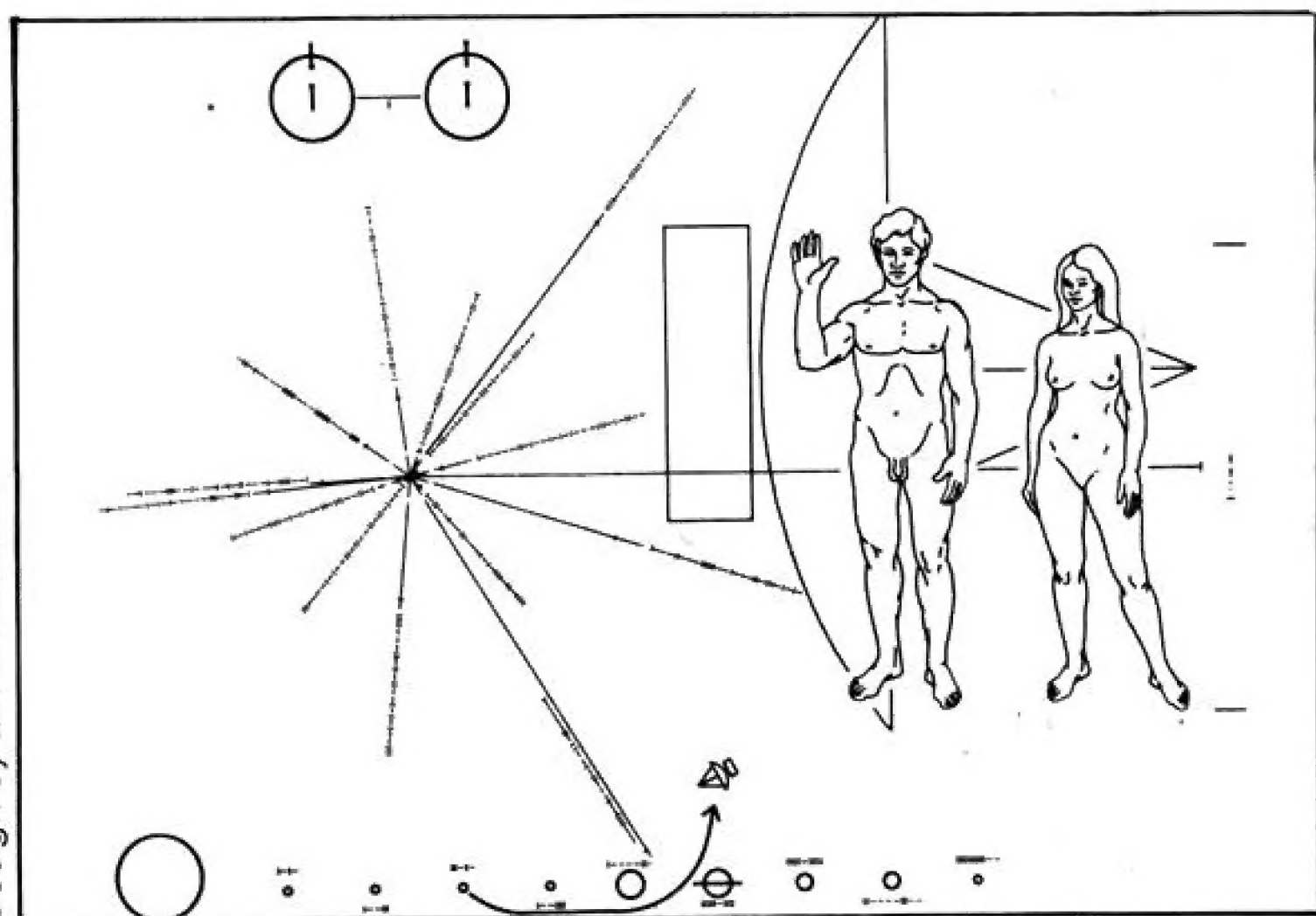
civilization. But what if *everybody* is listening, and nobody is transmitting?

Of course, we *are* transmitting. At present, there are so many satellites in space—communications, weather, and military, all of which are constantly in touch with some ground station—that Earth-talk can easily be heard for a considerable distance. In addition, and this may be rather embarrassing eventually, television broadcasts escape the confines of this globe and leak off into the nether regions. Can you envision roller derby or *Mary Hartman, Mary Hartman* being the first signal to reach another civilization? Perhaps this is yet another argument for improving the quality of television programming.

In actuality, it may well be centuries before any contact is made. This should give the human race ample time to make peace among ourselves, learn to respect different peoples, and establish a world society that protects the rights of all individuals . . . no matter how alien they may seem. Klaatu asked nothing more of us when he visited our world in *The Day the Earth Stood Still*.

While scientists search the heavens for signs of life, the promotion of peaceful communications right here on our home turf may be the best way we can help prepare our planet for civilized contact.

Design by LINDA SAGAN



Above: The plaque aboard Pioneer 10 includes a diagram of the solar system, with Earth shown as the vehicle's origin. This "star burst" shows the sun's position relative to 14 pulsars. Also given are the woman's height and the time of the launch.

Below: Michael Rennie as Klaatu explains to Patricia Neal why he has come to Earth in *The Day the Earth Stood Still*. His mission was to warn Earth, on the verge of entering space, to keep conflicts at home and enter space in a peaceful way.





FILMING SURVIVAL RUN

A technician helps balance the special camera rigging attached to the motorbike for a wide-angle traveling shot behind actor Jan-Michael Vincent, who plays the leading character in the new 20th Century-Fox SF thriller based on Roger Zelazny's novel, *Damnation Alley*. For more details, see page 10.